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Dear IASPM conference delegates,

Welcome to Grahamstown and to the 16th biennial IASPM conference. This is the 30th anniversary of IASPM and we are excited that it is being celebrated in South Africa. Although travelling to the South of Africa has involved greater expense than usual for many of you, and has meant that a number of IASPM veterans have not made the trip, the decision to host the conference here has made the conference more accessible to a large number of Southern African delegates who ordinarily would not be able to attend. A practical dimension is added to the conference theme 'Situating Popular Musics' by literally situating the conference in the global south and on the African continent. Although this is not the first time the conference has been held in Africa – it was held in Ghana in 1987 – this is the first time we have attracted such a large and global turnout in Africa. In particular, the many South African contributors is really pleasing, and will hopefully continue our path towards being a truly global organization.

The IASPM executive work tirelessly at trying to make the organization work as effectively as possible. This is part of an attempt to make it an important area of academic exchange and even part of our identities: many of us are proud to be members of IASPM. You are certain to enjoy the casual and collegial atmosphere of the conference, but beyond the conference we would urge you all to make the most of what IASPM has to offer. We have a vibrant mailing list, a regularly updated website and have recently launched our own online journal. Our more established members already make the most of these services, but we hope that new members or those on the periphery of IASPM activities will continue your association with the organization by renewing your membership each year, and using the benefits we provide. Many of us are fairly isolated as popular music scholars, and IASPM offers the opportunity to bridge the gap, but it can only do so if there is participation from a wide range of scholars. So you know what that means you need to do!

For now, we hope you find Grahamstown an interesting example of a city on the music industry margins yet whose architecture sometimes dances to the rhythms of good musical analysis! We hope you have a really good conference and stay in Grahamstown.

Michael Drewett

Conference Organizer and on behalf of the IASPM Executive Committee and Rhodes University Department of Sociology

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It takes the effort of a number of people to make an international conference work, and this is certainly true of the 16th IASPM Conference. The Rhodes University Conference Office is thanked for providing ongoing support throughout the process. In particular Carolyn Stevenson-Milln played a valuable role in the early planning stages and Liza Colloty was instrumental in both planning and managing the conference from early on in the process. A big thank you to Liza for all her patience and support in dealing with everyone's specific requests and demands!

The IASPM executive plays a much bigger behind-the-scenes role than many people realize. They deliberate over the conference theme, the session themes and keep the whole process on track by setting deadlines, checking up on the conference organizer and conference office and answering countless questions about the conference. They also oversee the process of vetting papers and putting together the draft programme, which this year went online two months before the conference. Over the past two conferences they have also administered funding for delegates in need of financial support.

Jan Fairley has been a dynamic and inspiring chairperson to the executive. Her enthusiasm for this conference has been a continual source of encouragement and her many ideas have significantly shaped the week ahead. Jan is deeply disappointed that her illness has prevented her from being here with us. She is in our thoughts and we sincerely wish her a complete and speedy recovery.

My friend and colleague Gary Baines, was always available to bounce ideas off, and he especially assisted with the final stages of the programme when we had to revise it after approximately 50 withdrawals between the first and final draft stages. The Head of the Sociology Department, Kirk Helliker, was supportive of the conference from the start, and provided welcome assistance whenever I needed it.

The Popular Music journal editorial board has contributed the funds for drinks at the Popular Music journal 30th anniversary and welcoming function, and the Rhodes University Research Office and Department of Sociology have funded the eats and other expenses related to the reception. Without their support we would have one less conference function to enjoy!

Thanks too, to Diane Thram, Director of the International Library for African Music, who invited us to combine the welcoming reception with the chance to view the For Future Generations - Hugh Tracey and the International Library of African Music Exhibition. She also kindly agreed to introduce the exhibition to IASPM delegates. We appreciate the personal touch Diane! The Albany History Museum is also

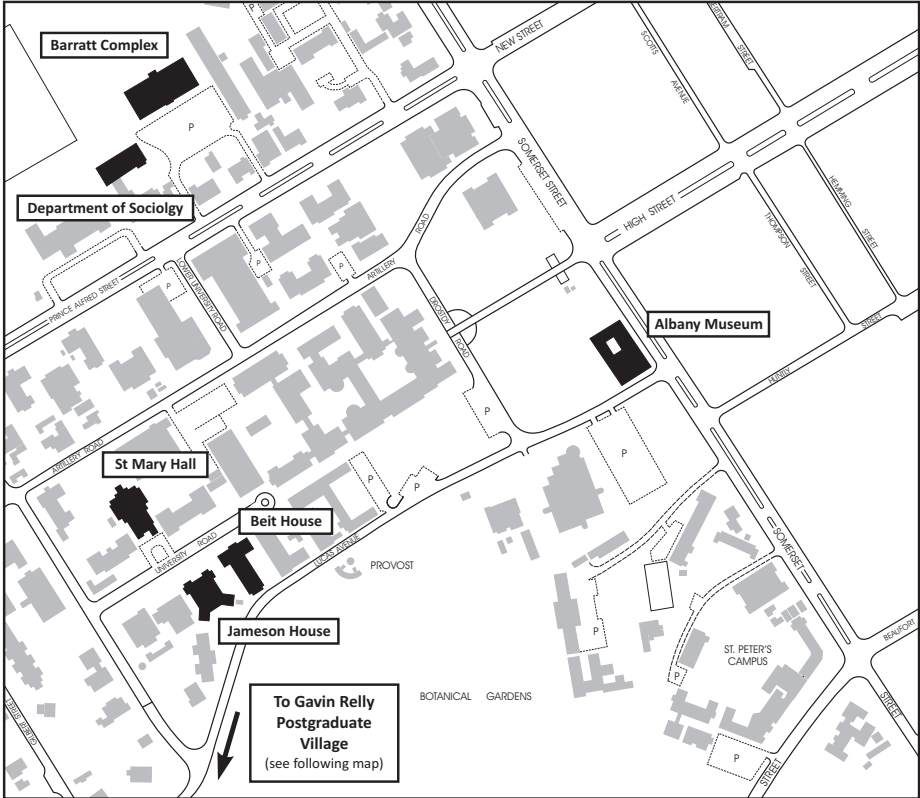
acknowledged and thanked for keeping the Museum open beyond normal opening hours so that we can have our opening reception in this historical venue and also view the ILAM exhibition.

Finally, it is both stating the obvious and a cliché to say that a conference would not be possible without the delegates but this is especially true for this conference. For almost all overseas delegates, attending this conference has involved sacrificing money and time because of the extra distance. Your effort is appreciated and I hope you find the pilgrimage worthwhile! And to all the South African delegates: it has been really rewarding to see your abstracts and registration forms come pouring in. There are rarely more than two South African delegates at IASPM Conferences, so this will truly feel like being at home. Thanks for showing your support by taking part, and hopefully you will remain members of IASPM into the future.

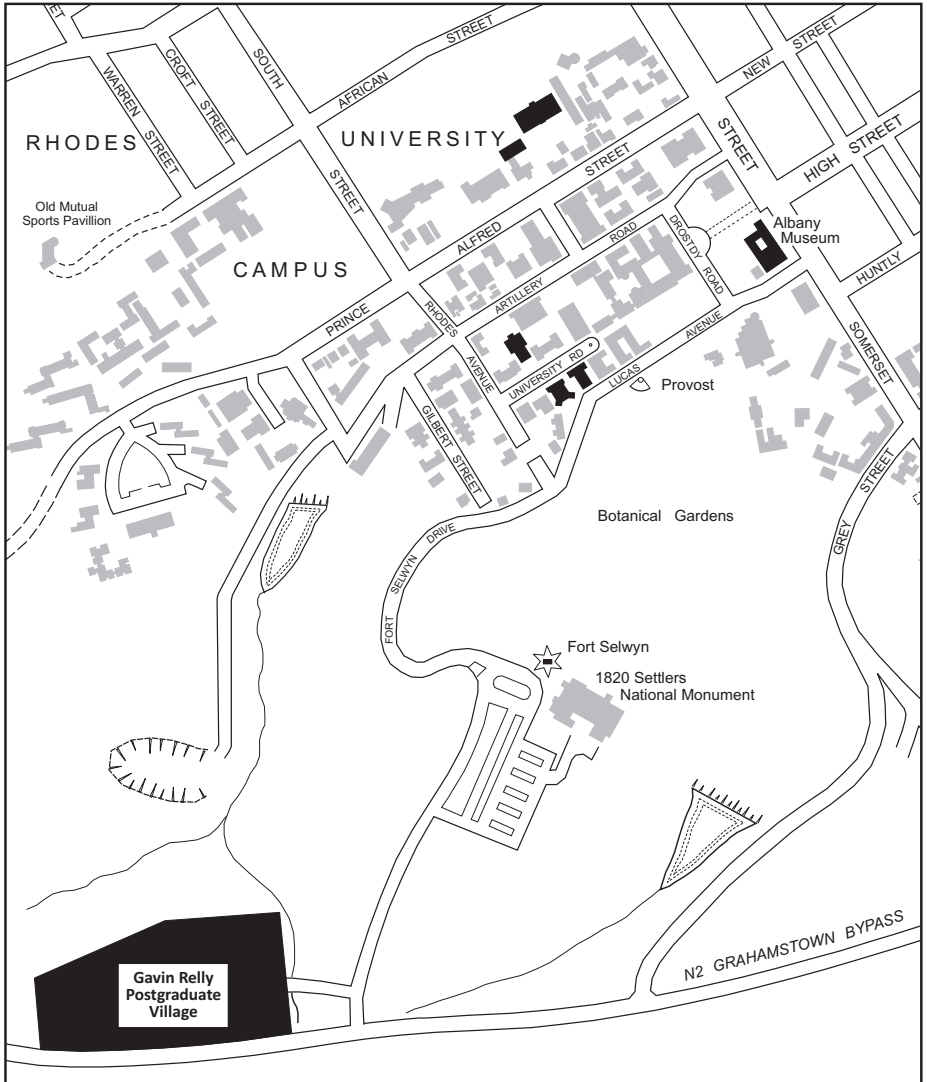
Here's looking forward to a successful and enjoyable conference.

Michael Drewett

CONFERENCE VENUES



CONFERENCE VENUES



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Sunday, 26 June				
17:00 – 19:00	Registration – Barratt Lecture Complex			
19:00	Meet for supper/drinks at Rat and Parrot (New Street)			
Monday, 27 June				
08:15	Registration & Coffee Venue: Barratt Lecture Complex			
09:15	Welcome and opening plenary - "IASPM 30 Years On": Laura Francisca Jordán González, Douglas Smith, Maria Hanáček, Kirsten Zemke Venue: Barratt 1			
11:00	Mid-Morning Tea & Refreshments			
11:30	Session 1 South African jazz in exile Venue: Barratt 1	Session 2 Subcultural Capital 1 Venue: Barratt 2	Session 3 Musical Economies Venue: Barratt 3	
13:00	Lunch St Mary Hall (see conference map)			
14:00	Session 4 History Alive! Sharing Experiences – Venue: Barratt 1	Session 5 Live Music Venue: Barratt 3	Session 6 Stream III Venue: Sociology A	Session 7 Changing patterns of Consumption Venue: Barratt 2
15:00	Mid-Afternoon Tea & Refreshments			
15:30 – 17:00	Keynote Address - Philip Tagg, <i>Universities of Huddersfield and Salford</i> CAUGHT ON THE BACK FOOT: Musical structure, ethnicity and class Venue: Barratt 1			
17:30 – 19:00	Popular Music Journal – 30 th Anniversary Function and Conference Opening Reception at the Albany Museum (see conference map)			
Tuesday, 28 June				
09:00	Plenary Session – “Multisited Popular Music”: Thomas Burkhalter, Jocelyne Guilbault, Nicol Hammond Venue: Barratt 1			
10:50	Session 8 – Disciplinarity and Popular Music Studies Venue: Barratt 1	Session 9 – Branding and Exporting Popular Musics Venue: Barratt 3	Session 10 – Commodified Sounds Venue: Barratt 2	Session 11 – Intellectual Property Venue: Sociology A
12:00	Session 12 – Subcultural Capital 2 Venue: Barratt 1	Session 13 – The Musical Profession – Venue: Barratt 2	Session 14 – Cassettes Venue: Barratt 3	Session 15 – Extremes Venue: Sociology A
13:05	Lunch St Mary Hall			

14:00	Session 16 Culturally Located Histories of Popular Music Studies Venue: Barratt 1	Session 17 Representing the nation Venue: Barratt 2	Session 18 Memory, Nostalgia, and the Musical Imaginary Venue: Barratt 3	
15:30	Mid-Afternoon Tea & Refreshments			
16:00 – 18:00	Keynote Address –John Collins, <i>University of Ghana</i> ; <i>BAPMAF</i> , The introduction of Popular Music Studies to Ghanaian Universities Film directed by Steven Feld: “Hallelujah” (1hr) – Prof. Steven Feld, <i>University of New Mexico</i> , Discussion Venue: Barratt 1			
19:00	Conference Dinner at the Post Graduate Village (see map for details) Transport departs at 18:30 from Barratt.			
Wednesday, 29 June				
09:00	Session 19 Listening Cultures Venue: Barratt 1	Session 20 Music and Meaning Venue: Barratt 2	Session 21 Digital Aesthetics Venue: Barratt 3	
10:30	Mid-Morning Tea & Refreshments			
11:00	Plenary Session – “Popular Music and the Culturalization of the Economy”: Giacoma Bottà, Martin Cloonan, Melanie Schiller Venue: Barratt 1			
12:30	Lunch St Mary Hall			
14:15	Bathurst, Port Alfred, Kenton-on-Sea tour leaves from Barratt Parking Lot (please sign up by lunchtime 28 June if you wish to join this tour)			
15:00	Pumba Private Game Reserve Game Drive leaves from Barratt Parking Lot (fully booked)			
Thursday, 30 June				
09:00	Session 22 Debates and Explorations Venue: Barratt 1	Session 23 Hip Hop and Politics Venue: Barratt 2	Session 24 Performing Bodies Venue: Barratt 3	
11:00	Mid-Morning Tea & Refreshments			
11:30	Plenary Session – “Popular Music Challenges”: Melissa Avdeeff, Madhuj Mukherjee, Adam Haupt Venue: Barratt 1			
13:00	Lunch St Mary Hall			
14:00	Session 25 Culturally Located Histories of popular Music Studies	Session 26 Music, Message and Southern African Identities Venue: Sociology A	Session 27 Sound Politics through Pleasure Venue: Barratt 2	Session 28 Kwaito Venue: Barratt 3
15:00	Mid-Afternoon Tea and Refreshments			

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15:30 – 17:30	Annual General Meeting Venue: Barratt 1		
17:45	Film directed by Keith Jones and Deon Maas: “Punk in Africa” – Venue: Barratt 1		
Friday, 1 July			
09:00	Session 29 – Atlantic Encounters? Venue: Barratt 1	Session 30 – South African Panel Venue: Barratt 2	Session 31 – Emplaced Pasts Venue: Barratt 3
11:00	Plenary Session – “The Power and Politics of Sound and Body”: Xolile Madinda, Marjorie Jobson, Mary Robertson, Rupert Till Venue: Barratt 1		
12:45	Lunch St Mary Hall		
14:00	Session 32 – Performing the Nation Venue: Barratt 1	Session 33 – War and Identity in South Africa Venue: Barratt 2	Session 34 – Places and Festivals in Transition Venue: Barratt 3
15:30	Mid-Afternoon Tea & Refreshments		
16:00 – 17:00	Closing Plenary – Venue: Barratt 1		

Sunday 26th June

- 17h00 – 20h00 Registration
 Venue: Barratt Lecture Complex
- 19h00 onwards Recommended: Meet for supper/drinks at the Rat and Parrot (New Street)

Monday 27th June

- 08h15 Registration and coffee
 Venue: Barratt Lecture Complex
- 09h15 Welcome and opening plenary

PLENARY I **IASPM 30 Years On**

Venue: Barratt 1

CHAIRPERSON: HELMI JÄRVILUOMA

Laura Francisca Jordán González, Douglas Smith: How did Popular Music Come to Mean Música Popular? Terminological Dilemmas in the Reception of Popular Music Studies in Latin America

Maria Hanáček: IASPM as a Network for a New Generation of Popular Music Scholars

Kirsten Zemke: Is the Rap Scholar, Here to Make a Dollar: The Pop Music Academic and the Community

- 11h00 Tea

- 11h30 **STREAM II, SESSION 1**
 South African jazz in exile
 Venue: Barratt 1

Jonathan Eato: Township Comets: The Impact of South African Jazz on the UK Scene

Sazi Dlamini: South African Jazz Exile and Cultural Identities in Popular Music

Lindelwa Dalamba: Popular Music, Folk Music, African Music: King Kong in South Africa and London

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STREAM III, SESSION 2

Subcultural Capital 1

Venue: Barratt 2

Aimar Ventsel: 'Subcultural Capital' on the East German Streetpunk Scene: Widening our Theoretical Perspective

Ben Perasovic, Ivana Mijic: Punk in Body, Mind and Society

Ivan Gololobov: Punk-rock as a Denial of Post-modernity

STREAM IV, SESSION 3

Musical economies

Venue: Barratt 3

Karendra Devroop: Does Playing Popular Music Make Cents? The Occupational Challenges Facing Popular Musicians in the 21st Century

Mark Percival: Indie Labels in the 21st Century - A Longitudinal Study of Scotland's Chemikal Underground Records

Yngvar Steinholt: Missing Steps: The St Petersburg Music Scene Confined

13h00

Lunch

14h00

STREAM I & II, SESSION 4

History Alive! Sharing Experiences

Venue: Barratt 1

Diane Thram: Performing the Archive: The ILAM-Red Location Music History Project and The ILAM Music Heritage Project SA

Bruce Johnson: Introducing the International Institute for Popular Culture (IIPC)

STREAM II, SESSION 5

Live Music

Venue: Barratt 3

Matt Brennan: Understanding Live Nation and its Impact on Live Music in the UK

Emma Webster: Bells and Whistles: Live Music in the UK and the Impact of Digital Technology

STREAM III, SESSION 6

Venue: Sociology A

Daniela Vieira dos Santos: Representations of the National – Popular in Chico Buarque’s and Catano Veloso’s Songs

Kalina Zahova: Intercultural Reception as Manifested in Popular Music

STREAM IV, SESSION 7

Changing patterns of Consumption

Venue: Barratt 2

David Shumway: The New Patronage and the Death of the Star System **Beatrice Jetto:** ‘Let Them Go and Listen for Themselves’: The Rise and Rise of the Citizen Critic

15h00 Tea

15h30 KEYNOTE SESSION

Venue: Barratt 1

Philip Tagg (Universities of Huddersfield and Salford)

Caught on the Backfoot - Musical Structure, Ethnicity, and Class

Philip Tagg is the founder of IASPM and author of the seminal analysis of Kojak. He is one of the most significant intellectual scholars and teachers in the field of Popular Music and author of numerous influential texts.

17h00 End

17h30 Popular Music journal – 30th Anniversary Function and Conference Opening Reception

Albany History Museum, Somerset Street, with a private IASPM Conference viewing of the “For Future Generations - Hugh Tracey and the International Library of African Music” Exhibition

Event sponsored by Popular Music, Rhodes University Research Division and the Rhodes University Department of Sociology

19h00 Free evening

Tuesday 28th June

09h00

PLENARY II

Multisited Popular Music

Venue: Barratt 1

Chairperson: Michael Drewett

Thomas Burkhalter: “World Music 2.0” Multiple Modernities Between Pop and Avant-Garde

Jocelyne Guilbault: Selective Cosmopolitanism in Caribbean Soca

Nicol Hammond: The Disharmonious Honking of the Vuvuzelas: African Rhythm and African Noise in the 2010 Soccer World Cup

10h30

Tea

10h50

STREAM 1, SESSION 8

Disciplinarity and Popular Music Studies

Venue: Barratt 1

Martha Tupinambá de Ulhoa: Southern Cone Currents: Some Thoughts on Latin American Popular Music Studies

Mark Evans: Popular Music Studies, Theory and Audio Culture

STREAM II, SESSION 9

Branding and Exporting Popular Musics

Venue: Barratt 3

Daniela Heunis: The Afrikaans Folk Song Brand

Kathryn Olsen, Barbara Titus: ‘Double Take’: A Dialogue on Zulu Popular Music on a World Music Platform

STREAM IV, SESSION 10

Commodified Sounds

Venue: Barratt 2

Rob Bowman: 33 1/3 Revolutions Per Minute: Isaac Hayes, Hot Buttered Soul and the Myth of the Black Consumer

Carlo Nardi: Sound in ‘Lost’ and the Disavowal of Reality

STREAM IV, SESSION 11

Intellectual Property

Venue: Sociology A

Héctor Fouce: Popular Music in the Age of Intellectual Property

John Ward: Piracy or Preservation? The Underground Dissemination of Bootleg Recordings on the World Wide Web

12h00

STREAM III, SESSION 12

Subcultural Capital 2

Venue: Barratt 1

Joshua Schmidt: Full Penetration: The Rise of Underground Psychedelic Dance Music and Culture into the Israeli Mainstream

John Encarnacao: The Independent Avant-garde of the Early-mid 1970s: Un-punk Precursors to Punk

STREAM IV, SESSION 13

The Musical Profession

Venue: Barratt 2

Joke Fictoor: Dutch Pop Musicians and Their View(s) On Making a Living by Making Music in the Near Future

Gareth Dylan Smith: Bad Time to be Having a Good Time: Challenges Facing a Cult Rock Band

STREAM V, SESSION 14

Cassettes

Venue: Barratt 3

Heikki Uimonen: My First Compact Cass: Home Taping and Music Consumption in 1970s Finland

Kaarina Kilpiö: 'We Listened to Our Mixtapes of Lovesongs, Talking About Boys' – Young Finns and the Introduction of Cassette Technology

STREAM V, SESSION 15

Extremes

Venue: Sociology A

Cláudia Azevedo: Through Layers of Sound – Power and Control in Black Metal Drumming

Hilary Pilkington: ‘Mutants of the 67th Parallel North’: Deformity, Mutation and the Transformation of Everyday Life

13h05

Lunch

14h00

STREAM I, SESSION 16

Culturally Located Histories of Popular Music

Venue: Barratt 1

Dennis Howard: Genre Development in Kingston’s Creative Echo Chamber: Transcultural Synergies in a Postcolonial Continuum

Noriko Manabe: Locating the Japanese and the Jamaican in Japanese Reggae/ Dancehall

Seán McLaughlin: Contemporary Scottish Folk Music: An Ideological Survey

STREAM II, SESSION 17

Representing the nation

Venue: Barratt 2

Marli Rosa: ‘I Live in a Tropical Country’: The Struggle for Meaning between the Politics and the Glorification of Body in the Song ‘Pais Tropical’ by Jorge Ben Jor

Michel Nicolau: Diversity and National Identity in Globalization: The Brazilian Music Case

Cláudia Martínez Mullen: Leisure and Popular Music in Argentina: Influences of Folklore and Tango in Politics and Culture through History

STREAM III, SESSION 18

Memory, Nostalgia, and the Musical Imaginary

Venue: Barratt 3

Harry Sewllall: Elvis Presley in the South African Musical Imaginary

Violeta Mayer Lux: Remembering Music During the Chilean Dictatorship

Eduardo Viñuela: Nostalgia and Music Video in Spain: From Revival to Myth-making

15h30 Tea

16h00 KEYNOTE SESSION

Venue: Barratt 1

Ghana — Africa

John Collins (University of Ghana; BAPMAF): The Introduction of Popular Music Studies to Ghanaian Universities

Film directed by **Steven Feld**: “Hallelujah” (1 h)

Discussion; Prof. Steven Feld (University of New Mexico) will be present in the event – see: <http://www.voxlox.net/releases>

John Collins, a founding member of IASPM, has been a pioneer scholar in the world of African Popular Music studies.

Steven Feld is an anthropologist, film maker, musician and soundscape recordist. He is one of most significant music anthropologists of the 2nd half of the 20th century, author of the groundbreaking work Sound and Sentiment; Music Grooves (with Charlie Keil); Bright Balkan Morning (with Dick Blau, Charlie & Angeliki Keil) and numerous other key journal works.

18h00 End

19h00 Conference dinner

Shuttle buses will be leaving from the entrance to the Barratt Building from 18h30. Last shuttle leaves at 18h50.

Shuttle buses will be returning from the dinner from 22h00 onwards. Buses will drop delegates at their residences or the Barratt Building.

Wednesday 29th June

09h00

STREAM II, SESSION 19

Listening Cultures

Venue: Barratt 1

Yemu Matibe: "Sounding out the Townships"! The Development of the Mobile Music Listening Culture among Contemporary Urban Youth in South African Townships

Brett Pyper: Space, Place and Sound: Situating Jazz in the Practices of South African Appreciation Societies

Jan Harm Schutte: Aesthetics, Anesthetics and Audiotoopias: Listening / Imagining among Korean Expatriates in Johannesburg, South Africa

STREAM III, SESSION 20

Music and Meaning

Venue: Barratt 2

Nadav Appel: Youthcentric Discourse and Pop-Rock Music

Aleš Opekar: Rituals in Popular Music

Inhwa So: A Blend of Traditional and Popular Musical Forms: The Issue of Nationalism and Commercialism in Korea

STREAM V, SESSION 21

Digital Aesthetics

Venue: Barratt 3

Mike Alleyne: The Dub vs. Dancehall Digital Divide

Raphael Nowak: For a Pragmatic Analysis of Music Reception in the Digital Age

Hillegonda Rietveld: Dub Step: Dub Plate Culture in the Age of Digital DJ-ing

10h30

Tea

11h00

PLENARY III

Popular Music and the Culturalization of the Economy

Venue: Barratt 1

Chairperson: Héctor Fouce

Giacomo Bottà: Dramatizing the crisis. Declining Industrial Cities and Popular Music in Europe since the 1970s

Martin Cloonan: Live Music as Ideology

Melanie Schiller: The Politics of Sound. Krautrock as a Different Space?

12h30

Lunch

see page 7

Afternoon

Three activities options (please see below the programme)

Departure for excursions is from the Barratt Complex.

Thursday 30th June

09h00

STREAM I, SESSION 22

Debates and Explorations

Venue: Barratt 1

Scott DeVeaux: “You Haven’t Done Nothin’”: Stevie Wonder as Composer

Akitsugu Kawamoto: Popular Music Analysis: Debates and Explorations

Diana Blom, John Encarnacao: What Does Jazz Group Assessment Offer the Tertiary Music Environment?

Christopher Ballantine: Music, the Word and the World; or the Banality of (South African) Classification

STREAM V, SESSION 23

Hip Hop and Politics

Venue: Barratt 2

Warrick Moses: ‘I Represent South African Culture’ – Expressions of Identity in the Work of South African Hiphop Crew, Die Antwoord.

Johannes Brusila: The Grand Narrative of Rap and its Localization: The Case of Rap Among the Finland-Swedish Minority

Kenneth French: The Geography of Rap: Territoriality and the Globalization of Hip Hop

STREAM V, SESSION 24

Performing Bodies

Venue: Barratt 3

Mary Fogarty: Learning Hip Hop Dance: Old Music, New Music and How Music Migrates

Botond Vitos: Embodied Experiences of Electronic Dance Floors

Marita Fornaro: Domination and Demonization: The Body and Popular Dance in Uruguay in the 20th Century

Marc Duby: Singing the Body Electric: Improvised Performance and/as Text

11h00

Tea

11h30

PLENARY IV

Popular Music Challenges

Venue: Barratt 1

CHAIRPERSON: CARLO NARDI

Melissa Avdeeff: Challenges Facing Musical Engagement and Taste Within Digitality

Madhuja Mukherjee: Travels of Musical Notes: Memories of Mozart and Jay Ho!

Adam Haupt: Music, Media and Access in South Africa

13h00

Lunch

14h00

STREAM III, SESSION 25

Culturally Located Histories of Popular Music Studies

Venue: Barratt 1

Bruce Johnson: IASPM Australia/New Zealand: Then and Now

Claire Levy: On the Impact of Popular Music Studies in the Bulgarian School (In Memory of Gencho Gaytandjiev – 1935–2010)

STREAM IV, SESSION 26

Music, Message and Southern African Identities

Venue: Sociology A

Ignatia Cynthia Madalane: The Interplay of Ethnic and Other Identities in Tsonga Popular Music

Diana Blom, Caroline van Niekerk, Richard Muranda: 'Your Silence Can Seriously

Damage Someone's Health': Getting Zimbabwe Protest Songs Heard

STREAM V, SESSION 27

Kwaito

Venue: Barratt 2

Tuulikki Pietila: The Embodied Aesthetics of Kwaito and House Music in South Africa

Xavier Livermon: 'Si-ghetto Fabulous': Kwaito Musical Performance, Performativity, and Consumption in Post-Apartheid South Africa

STREAM V, SESSION 28

Sound Politics through Pleasure

Venue: Barratt 3

Helmi Järviluoma: Resounding Pleasure in Soundscape Studies

Jocelyne Guilbault: Pedagogies of Pleasure: Soca Star Competition on Trinidad's Synergy TV

15h00

Tea

15h30

ANNUAL GENERAL MEETING

Venue: Barratt 1

17h30

End

17h45

Film directed by Keith Jones and Deon Maas:

"Punk in Africa"

Produced by Jeffrey Brown, Keith Jones and Deon Maas

(see: <http://www.punkinafrica>)

Venue: Barratt 1

This film focuses on the historical and contemporary punk scenes of South Africa, Mozambique, and Zimbabwe, and represents a half-decade of archival research, interviews, album reissue work, and related activities that has ignited interest in the African punk communities on an international level.

Friday 1st July

09h00

STREAM II, SESSION 29

Atlantic Encounters?

Venue: Barratt 1

Juliana Braz Dias: Atlantic Flows: Brazilian Connections to Cape Verdean Popular Music

Andy Fry: Paris Blues: African-American Music, Seen, Heard, and Imagined

Cynthia Schmidt: Coastal Networks and Local Hubs: Situating Early African Popular Music from Freetown to Cape Town

STREAM V, SESSION 30

Emplaced Pasts

Venue: Barratt 2

Dale Cockrell: Blood on Fire: Prostitution, Music, and Dance in Victorian America

Jan Hemming: Stockhausen and Kraftwerk – Pioneers of Techno?

Paulette Coetzee: From 'Songs of the Bawdy House' to World Music Grooves: Hugh Tracey, Authenticity and (African) Popular Music

STREAM V, SESSION 31

South Africa Panel

Venue: Barratt 3

Grant Mears: Mediating a New Afrikaans Musical Identity in Post-Apartheid South Africa

Gareth Walwyn: Popularity in Popular Music – Collaborations at the SAMA Ceremony

Sarah Ralfe: Local is Lekker? The Perceptions of South African Music Among Durban Adolescents

10h30

Tea

11h00

PLENARY V

The Power and Politics of Sound and Body

Venue: Barratt 1

CHAIRPERSON: VIOLETA MAYER

Xolile Madinda, Marjorie Jobson: Hip Hop Popular Music in a Global

Collaboration for Sustainable Social Justice and Corporate Accountability: From Grahamstown to Chile, July 2010

Mary Robertson: 'Don't Touch Me on My Studio': The Sampling of South African Political Discourse in You Tube Music Videos

Rupert Till: Pop Cults: Sex and Drugs and Rock and Roll

12h45 Lunch

14h00 **STREAM II, SESSION 32**

Performing the Nation

Venue: Barratt 1

Matthew Bannister: Happy Camping: The Topp Twins Perform Aotearoa/New Zealand

Lee William Watkins: Blackness Transmuted and Sinified by Way of Rap Music and Hip-Hop in the New China

Julio Arce: 'Desarrollismo' and Popular Music in Spain in the 1960s

STREAM V, SESSION 33

War and Identity in South Africa

Venue: Barratt 2

Michael Drewett: I Love a Man in Uniform! Gender, Militarisation and Popular Music in Apartheid South Africa

Nishlyn Ramanna: Jazz, Space and Power in Apartheid South Africa: The Army and the Church

Gary Baines: The 'Kaplyn' as Metaphor: Re-storying and Re-sounding the Border War

STREAM V, SESSION 34

Places and Festivals in Transition

Venue: Barratt 3

Sonjah Stanley: Reggae Festival Geographies and Economies into the 21st Century

Robert Webb Fry II: Reviving Helena: The Arkansas Blues and Heritage Festival and Touristic Performances of a Musical Place

Lauren Acton: Entertainment Tourism: Musicals at the Stratford Festival in Canada

24 | programme in detail

15:30	Tea
16:00	Closing Plenary Venue: Barratt 1
17:00	Plenary End

Activities options for Wednesday afternoon

PUMBA PRIVATE GAME RESERVE

Enjoy a Safari game drive through uninterrupted views of landscape and its wild 'residents' around them. Your guide may uncover a termite nest or venture off the road in pursuit of a pride of lions. There are no holds barred to ensure that you are given the most out of your safari experience.

After the game drive, drinks and dinner can be enjoyed amidst the plants and animals. Young animals play in the tall grass, while Hapoor (the local elephant) may even be inquisitive enough to make an appearance.

Discover wildest Africa in true luxury at Pumba Private Game Reserve in South Africa. This Eastern Cape safari lodge has achieved a 5-star rating for its unrivalled beauty, world-class service and the abundance of wild animals on its doorstep. In addition to the famous Big 5 (lions, leopards, buffalos, rhinos and elephants), guests of the game reserve have the rare opportunity of seeing the magnificent White Lion, stalking prey and lazing under the trees in its natural environment.

www.pumbagamereserve.co.za

BATHURST, PORT ALFRED AND KENTON-ON-SEA TOUR

Stop in at The Pig & Whistle hotel in Bathurst – Built in 1831 by Thomas Hartley, a blacksmith who came from Nottinghamshire with the Settlers. There is so much history in this old Pub one can spend hours in silence or listen to all the stories from the Locals. The old stone walls vibrate with history and memorabilia.

Drive past the Biggest Pineapple in the world on the road between Bathurst and Port Alfred

Port Alfred is situated on the Kowie River and is well known for its wonderful temperate climate, endless pristine beaches, friendly village atmosphere and glorious surf.

Enjoy dinner at Stanley's Restaurant – the best restaurant in Kenton, with home-style cooking in a relaxed country atmosphere and spectacular views of the Kariega River.

www.sa-venues.com/attractionsec/kenton-on-sea.php

General Information

CONTACT NAMES AND NUMBERS OF IMPORTANCE

Conference Co-ordinator

Liza Colloty
046 603 8901

Emergency Contacts

Rhodes University Campus Security	046 603 8146
Emergency services/ Police Department	10177
Doctors – Drs Gainsford & Partners	046 636 2063
Settlers Hospital	046 600 2215
Grahamstown Pharmacy	046 622 7116

Internet/ email access during the conference

Computers are available in the Barratt Foyer for delegates who wish to access their email or the Internet. In addition, wireless network is available in the Barratt building. Delegates who wish to connect to the Internet need to obtain a user name and password by producing a copy of their South African identity document or passport at the registration desk.

Student helpers will be available throughout the conference to assist delegates who wish to connect to the network. Kindly note that strict policy exists when using the Rhodes University wireless network. Delegates are required to familiarise themselves with these policies before logging on.

What to do in Grahamstown

For those who have spouses or partners on the trip and those interested in getting to know our city a bit better, take a stroll down High Street past the Cathedral where you will find Makana Tourism – our local tourism office – on your left. They will be able to provide you with information about museums and places of interest in Grahamstown. Ask about the following:

- The Observatory

- Cathedral

- Albany Museum

- 1820 Settlers National Monument

- Guided tours

Instructions for Presenters

As the programme is very full and time is limited, we request that this be taken into consideration when presenting. Please note the following:

- PowerPoint presentations should be loaded onto the computer in the relevant venue prior to the presentation. This can be done from 8:15am in the morning, or at tea/lunch times. Student assistants have been assigned to venues to assist with equipment and the loading of presentations. They will be recognisable by a name badge which will include 'Technical Support' in bold
- Arrive at the venue at least 30 minutes before the presentation is due
- All presenters will be introduced by the session chair as per the programme. Please make yourself known to your chair where possible

Instructions for Chairs

To ensure that all presenters receive a fair opportunity to present their work, please note the following:

- Familiarise yourself with the given time constraints for speakers and signal 5 minutes before time is up
- To encourage interaction between delegates, make sure that there is enough time between presentations for questions
- Please introduce yourself to the student who is assisting with technical requirements in your venue. Should any concerns pop up, they will know who to address

Entertainment Tourism: Musicals at the Stratford Festival in Canada**L. Acton**

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Many cities in Canada show their colonial heritage in their names. Stratford, Ontario was named for its English counterpart, and both have Avon Rivers and world-renowned theatre festivals featuring the works of Shakespeare. Canada's Stratford is fairly close to Toronto and major cities over the U.S. border, including Buffalo and Detroit. The Stratford Festival has brought tourists to the small city of 30,500 for more than fifty years. As the centre of Canadian classical theatre, the Festival tends to focus on works by Shakespeare, Moliere, Sophocles and other well-known authors in addition to plays by established Canadian playwrights. In its early seasons, operettas by Gilbert and Sullivan and comic operas such as Mozart's 'The Marriage of Figaro' and 'Cosi-Fan Tutte' were also included in the Festival. However, in recent decades, comic opera and operetta have all but disappeared; their place in the repertoire has been supplanted by musicals. Initially, given the nature of the Festival, the musicals were tied to Shakespearean themes (e.g. 'West Side Story' and 'Kiss Me Kate') but as musical theatre proved to be an excellent commercial and tourist draw, more and varied musicals were included in the subsequent seasons.

This paper will examine the place of musicals at the Stratford Festival in Canada. I will question how the inclusion of musicals changed the nature of the Festival, the types of audiences and the tourism associated with the Festival.

Keywords: musicals, Stratford Festival, entertainment, tourism, Canada

The Dub vs. Dancehall Digital Divide

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Dub and Dancehall are reggae sub-genres that are often assumed to be interlocking components in the continuum of both Jamaican and international popular music. There is however a serious sonic fracture between the aesthetics of these sub-genres. The existence of a poignant consciousness of this rupture within musical communities demands further attention.

This paper assesses the sonic interrelationships between the largely pre-digital Dub and the digital characteristics of Dancehall, highlighting specific points of artistic and ideological departure. Focusing on artist and producer observations made in the 2009 DVD documentary *Dub Echoes*, the paper examines different ways in which technology has been utilized to create two markedly different and discontinuous popular music soundscapes.

Keywords: dub, Dancehall, reggae, digital, sonic

Youthcentric Discourse and Pop-Rock Music***N. Appel***

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Ever since its appearance in the mid-1950s, accompanied by reports of 'juvenile delinquents' dancing and tearing cinema seats to the sound of Bill Haley and the Comets' 'Rock Around the Clock', pop-rock music has been characterized as the music of the young, an everlasting aural representation of the 'generation gap'. Six decades later, it is still a widespread belief, both in scholarly research and in public discourse, that pop-rock holds some kind of a special relation with a sector of society defined as 'youth', and 'youth music' still often serves as a synonym for pop and rock. In my paper I will try and problematize this allegedly evident relation by tracing its discursive genealogy and mapping its effects on the various ways that pop-rock music is theorized and conceptualized in contemporary thought. Through a critique of pop-rock's underlying 'youthcentrism', I will try and show how conventional narratives of the mythology of youth have been displaced into common patterns of thought about music, patterns that are especially evident in the theorization of music as a 'rebellious' form a rebellion that is always-already self-defeating, since it is bound to the rules and limitations of adolescent rebellion. Ultimately, I will argue that any contemporary attempt to conceptualize music's political potential should take into account the urgency of moving beyond youthcentric patterns of thought, and offer the Deleuzo-Guattarian concept of *devenir-enfant* (becoming-child) as an alternative to the social construct of youth.

Keywords: youth, rebellion, politics, methodology, *devenir-enfant*/becoming-child

“Desarrollismo” and Popular Music in Spain in the 1960s

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In the 20th century most of European countries have suffered from economic modernization. The affected has no doubt, social structure and culture. Since the middle of the 1950's Spain suffered an economic adjustment process preventing Spain from being placed on the same level as the neighbouring countries. This period, which has been dubbed “developmentalism”, led to unprecedented economic growth and favoured a number of changes significantly affecting social structures, in the forms of life, religion, behaviours, etc. Among all popular forms of entertainment were music and film which suffered the tensions caused by economic, social and cultural changes. A series of films that alluded to these profound changes that were occurring in Spain in the 1960s appeared. Migration from the countryside to city, modernization of customs, arrival of tourism, sexual liberalization were contributing factors as well. The analysis of the films during the 1960s reflected this dichotomy between new and old, traditional and modern, European matters and genuinely Spanish music, we want to establish how the music became a vehicle of expression of the new and evolving culture.

Keywords: developmentalism, pop music, film music, modernity, national identity

Challenges Facing Musical Engagement and Taste within Digitality**M. Avdeeff**

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The ways in which technology mediates the relationship between people and music has increasingly evolved since the advent of playback devices. With the arrival of digital music, and its inherent culture of digitality, new issues have emerged regarding musical engagement at the level of fan and/or consumer. Two key issues that this paper will explore are: (1) the internet provides an endless source of music, much of it free, often downloaded illegally, so how are people emotionally engaging with such an expanse of readily available popular music, and (2) the immense quantity of popular music available digitally is promoting a culture of eclecticism, whereby people are not tied to specific genres when defining their tastes. I have found that personal genre alliance has fallen out of favour, replaced by fluid definitions of genres and artists, that are user-driven and highly personalized and subjective: for example, folksonomies (based on user-generated tags). These issues are explored through the results of a large-scale, international study, utilizing both quantitative and qualitative methodologies, in the form of interviews and surveys, both conducted on-line and in person. Throughout this paper, I make distinctions between how digital youth, or natives, those under the age of thirty who have grown up entirely immersed in digitality, and those over thirty, or digital immigrants, have developed diverse systems of musical engagement. I argue that digital youth, whose relationship with music is increasingly mediated by digital technology, are no less emotionally engaged with music than their older counterparts, but their tastes are less genre-focused.

Keywords: digitality, taste, musical engagement, youth, technology

Through Layers of Sound - Power and Control in Black Metal Drumming

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This paper describes the use of drumming in black metal and reflects on the drummers' gestures, the materiality of the instrument and the resulting sound as significant of control and power. This transnational and yet underground subgenre of extreme metal relies on a tripod of equally important elements sound, iconography and ideology to express its affective core. Musicians generally adopt sub or supra-human alter egos (image and pseudonyms) allusive of the satanic or the monstrous, while propose to the listener a test of strength through a series of tension-construction strategies including dense textures which challenge the melody/accompaniment habit of listening. This relates to power. Drumming in black metal goes beyond the percussive function, also gaining textural prominence, often performed in superlative tempos and mixed on the foreground. Due to its speed, specific gestures are required from the drummer: relative little body mobility in contrast to the overwhelming sound produced. Technique means saving energy in order to perform fast (over 200 bpm) and precisely during long music pieces. Expressions such as blast beats, hyperblasts and gravity rolls are usual; on the other hand, improvisation and instrumental solos are rare. This relates to control. The research was accomplished through analysis of recordings, field work, interviews and reception tests with musicians, fans and non-fans (as a control group) in Rio de Janeiro and Oslo. The main theoretical references are Fabbris theory of musical genres, Stefanis theory of musical competence and Tagg's Semiotics of popular music.

Keywords: drumming, texture, musical gesture, blast beat, black metal

The “Kaplyn” as Metaphor: Re-storying and Re-sounding the Border War

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Following the success of “De la Rey”, the artist Bok van Blerk released a follow-up CD titled “Afrikanerhart” that pays a tribute to the contribution of the Afrikaner to the construction of the (imagined) South African nation. The CD includes the track “Die Kaplyn” which tells the story of a veteran reminiscing about his participation in the Border War, the conflict that defined a generation of white South African males conscripted by the apartheid state. The kaplyn (or cut-line) was the name given to a strip of ground cleared of all vegetation that served as a boundary between Namibia and Angola. It was patrolled so as to prevent SWAPO cadres from infiltrating the country occupied by the South African Defence Force (SADF).

For van Blerk’s songwriters, the kaplyn is a metaphor that symbolizes the space currently inhabited by SADF soldiers who were involved in the Border War; their memories of an almost forgotten conflict in which they were on the losing side. The song suggests that veterans are reclaiming their stories and voices; that they deserve to be honoured for their dedicated service and sacrifice. The accompanying video and an interview with Van Blerk suggest that national servicemen who died while on active duty should be memorialised on Freedom Park’s Wall of Names. The song celebrates the camaraderie of war; the bonds forged in the heat of battle. This paper will problematize the glorification of the surrogate family in combat, the notion of brothers in arms who fought not for an ideology but mainly for one another. It will also interrogate the trope of innocent 18-year old conscripts who had no idea of what they were fighting for. Finally, it will show how the cultural memory of the Border War is being framed by songs such as “Die Kaplyn”.

Keywords: Bok van Blerk; “Die Kaplyn”; Border War; South African Defence Force; veterans

Music, the Word and the World; or the Banality of (South African) Classification

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Systems of classification pervade all aspects of our lives, prescribing our moral and aesthetic worlds, constructing our values, shaping our identities, creating the perspectives in which we view ourselves and others. Yet despite the fact that these systems impact so powerfully on people's lives, they remain largely invisible. This is a problem everywhere, but especially in societies whose conflicts are fuelled by issues arising from categories such as 'race', gender, class or nationality.

Is music – and the study of music – exempt from these concerns? If not, then how is it implicated, and with what consequences? What is its role? This paper examines the banality of classification in general and its entanglement with music in particular. Though the issues are of the broadest relevance, the paper focuses specifically on post-apartheid South Africa.

Keywords: classification, ideology, identity, race, gender, genre

Happy Camping: The Topp Twins Perform Aotearoa/New Zealand***M. Bannister***

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Vanessa Knights and Tony Biddle write that conceptualizations of the national have been somewhat sidelined in a world increasingly dominated by the processes of globalization, deterritorialization, transmigration and forms of cultural hybridity (1). As a multicultural postcolonial settler society, Aotearoa/New Zealand has a troubled relationship with national identity. In relation to local popular music, Tony Mitchell argues for homologies with landscape, using a psycho-geographical approach, while Nabeel Zuberi suggests that the emphasis on local identity is too prescriptive, especially given the ways it functions in public and institutional discourse. And clearly multiculturalism in NZ problematises any representation of unitary identity; rather it becomes a question of mapping multiple identifications.

Cultural production, in this case popular entertainment, is ambivalently placed in relation to national discourses, both forming and responding to them. Popular entertainers may identify with minority groups that are excluded from the national hegemonic. Arguably performers identifying with minority positions are particularly aware of the performativity of identity. The Topp Twins, two lesbian singers, entertainers, cowgirls and good blokes to boot are a cultural institution in New Zealand. The paper explores how the Topp Twins negotiate identifications around the national in their performances, especially in terms of gender and ethnicity, for example in the recent documentary *Untouchable Girls*, and how reading the Topp Twins feeds back into the NZ musical identity debate.

Keywords: gender; national identity; Aotearoa/New Zealand; postcolonial (settler) culture; performance

What Does Jazz Group Assessment Offer the Tertiary Music Environment?

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In practical, as well as theoretical areas, tertiary music education has struggled to meet the challenge of popular music on its own terms. Barratt and Moore (2005) recognise the importance of both student participation in the assessment process, and group interaction, to the assessment of jazz in the conservatoire. However, their assessment model, while taking account of student concerns in the teaching of jazz, centres on a single performance assessment. Pulman (2009) concentrates on the rehearsal process in the assessment of popular music groups, and with this comes a student focus on what we suggest should be termed soft skills those centred on interpersonal interactions as well as hard or technical musical skills. This paper builds on our previous research into student-chosen criteria for assessing popular music group performance to suggest that in the importance of three aspects the rehearsal process, recognition of soft skills, and student participation in assessment criteria the impact of popular music in the academy has the potential to contribute strongly to music education thinking through the questioning of default positions inherited from the assessment of classical music. The case study that underpins this paper is the experience of a second-year undergraduate cohort studying jazz performance at the University of Western Sydney, who were asked to choose criteria for self and peer assessment.

Keywords: assessment, jazz, tertiary music education, rehearsal, performance

'Your Silence can Seriously Damage Someone's Health': Getting Zimbabwe Protest Songs Heard

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"Music is a weapon in all wars, used to bolster morale or heap scorn on an enemy" Robin Denselow (1989) wrote about Bob Marley's song, "Zimbabwe", released in the period leading to Zimbabwean independence. The use of protest music in Zimbabwe goes back to early nationalist resistance to colonialism in the 1890s. But it was not until the 1970s and 1980s that popular music became the medium for the message in the songs of Zimbabweans such as Zexie Manatsa, Thomas Mapfumo, Oliver Mtukudzi and Tineyi Chikupo, through local radio, guerrilla stations outside the country and Voice of Zimbabwe radio. This paper discusses how popular protest songs about Zimbabwe disseminate their message through lyrics, musical style and the media and technology. It focuses on songs written about the recent and ongoing political, social and humanitarian crisis in Zimbabwe where the protest song becomes a voice for many who suffer in silence because they cannot speak up against what is going on – what is called 'mubikira'. One example is the songs of Border Jumper (Timothy Rukombo), a Zimbabwean whose music was judged by the Central Intelligence Organisation to be "inciting the public to rebel against the octogenarian leader" (Ncube, 2010), which have found an outlet and audience with Zimbabwean long-distance bus operators. The paper includes in the discussion two songs: Mubikira, written by Zimbabwean, Leonard Zhakata, singing largely for Zimbabweans; and O Zimbabwe! written by a non-Zimbabwean from the other side of the world, to raise awareness of the Zimbabwean situation.

Keywords: Zimbabwe, social change, mubikira, protest songs, dissemination

Dramatizing the Crisis. Declining Industrial Cities and Popular Music in Europe since the 1970s

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This paper examines European industrial cities, starting from their crisis in the 1970s. This has been examined either as creative destruction due to a technological change (Schumpeterian theory) or as a cyclical moment of crisis, embedded in the nature of capitalism itself (French Regulation School). Both theories tend to define cultural expressions as mere reactions to economic, social or technological structures.

In my view, this approach neglects the role played by popular culture in mediating the crisis and making sense of it. Inspired by the work of Gramsci and Williams, I intend to attain a better understanding of the impact of the crisis on the dreams, aspirations, struggles, expectations, activities, *Weltanschauung* and feelings of citizens. In order to achieve this, I will focus on the role played by popular music in four different European cities: Turin, Hamburg, Sheffield and Tampere.

On the imaginative level, popular music focused on the representation of the collapsing industrial space and on its effects on the individual. On the material level, it began appropriating and transforming space: dense local scenes began developing in many industrial centers.

Popular music was pioneering a discourse, which will lead to the industrial cities rebirth as post-industrial or creative centers and to the adoption of cultural industries as new paradigm of economic development.

Keywords: Industrial city, urban crisis, economic depression, Europe, post-punk

33 1/3 Revolutions Per Minute: Isaac Hayes, Hot Buttered Soul and the Myth of the Black Consumer

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It is a commonplace within popular music histories that in the 1960s Stax Records developed a unique, readily identifiable sound. I contend that the “Stax sound,” for all intents and purposes, served as the basis for the genre known as southern soul. This sound was nearly exclusively produced and consumed via the 7” 45 rpm record. As Stax owner Jim Stewart told me, in explaining the fact that both Carla Thomas’ *Gee Whiz* and the Mar-Keys’ *Last Night* albums failed to chart despite the fact that they were followups to massive hit singles, in the first half of the 1960s “You couldn’t sell black LP’s.” Jerry Wexler, co-owner of Atlantic Records, told me exactly the same thing. Such was industry wisdom at the time.

This paper explores the role of Isaac Hayes and the 1969 LP *Hot Buttered Soul* in the transformation of the political economy of the black popular music industry. An argument will be made that the radical nature of *Hot Buttered Soul* led to unprecedented cross-genre sales and consequently made it possible for artists such as Stevie Wonder, Marvin Gaye, Curtis Mayfield and Parliament/Funkadelic to create album-length works. The net result was that, in addition to transforming the political economy of black popular music, the artistic possibilities of black popular music were irrevocably changed.

Atlantic Flows: Brazilian Connections to Cape Verdean Popular Music***J. Braz Dias***

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This paper deals with popular music produced in the archipelago of Cape Verde, along the West Coast of Africa. Cape Verdean musical genres, especially the ones known as “morna” and “coladeira”, cannot be understood with exclusive reference to the Portuguese and African peoples who directly participated in the processes of social formation that took place in the archipelago. These two cultural references are certainly very important to understand the Cape Verdean creole society, but they were interwoven with other heterogeneous cultural elements, building a much more complex colonial and post-colonial music scene. The focus of this work lies on the Atlantic flows that allowed the arrival of music and musicians from Brazil in the archipelago of Cape Verde, deeply influencing musical productions in those islands. This work is an analysis of the discourses elaborated by Cape Verdeans, in various historical contexts, about the role that Brazilian music (as they perceive it) plays on their own musical productions. To attain this objective, I examine different kinds of texts, including narratives that take music as an object of reflection (poems, articles, and biographies) and the lyrics of Cape Verdean songs that mention the relationship between Cape Verde and Brazil.

Keywords: Cape Verde, Morna, Coladeira, Brazilian music, Atlantic Encounters

Understanding Live Nation and its Impact on Live Music in the UK***M. Brennan***

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Despite being only five years old, Live Nation has dramatically changed the power structure of the global music industry. Live Nation is the largest live entertainment company in the world, and more economically significant than any of the four major record companies apart from Universal. Its recent merger with Ticketmaster has led its critics to claim that now more than ever, its corporate agenda will have lasting destructive effects on the health of the concert promotion. But with most of the company's key personnel, venues, and assets having operated interdependently for decades, what exactly has changed?

This paper will analyse the impact Live Nation has made on the British live music sector. It will consider how Live Nation is perceived by the press, independent promoters, and audiences. It will use Competition Commission reports and archival research to make sense of changes in the complicated ownership structures in the British live music sector. The paper will also shed new light on how some of the most senior personnel from Live Nations UK division perceive their own company and its role in live music, based on interviews with Paul Latham (UK President and COO International Music), Barry Clayman (Former UK Chairman), John Giddings (LN Global Touring), and Barry Dickins (International Talent Booking).

Keywords: Live Nation, live music, concert promotion, music industry

The Grand Narrative of Rap and its Localization: The Case of Rap among the Finland-Swedish Minority

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Rap represents in many ways the latest, or maybe even last, example of what might be termed the grand narrative of Western popular music: a musical style with roots in Africa, a steady trunk in African-American cultural resistance and, as a result of industrial dissemination, branches all over the world. Central features of this narrative are racial and identity related elements, which incorporate questions of ethnic oppression and commercial appropriation. While not denying the importance of these aspects as relevant descriptions and acceptable experiences, I want to approach this topic from a different perspective and see how rap can be interpreted in diverse ways in a local context.

In my paper I will focus on rap music made by members of the Swedish-speaking minority of Finland. This small Finland-Swedish community does not easily fit the major stereotypes associated with rap. In fact, I will argue that it is a good example of how complex the performance of identity through musicking can be. Drawing on cultural theories, I want to show how the mediation of rap has not only included representations of ethnicity or commercial appropriation but also for example deliberate and unintentional elements of irony that blur simple binaries. Today the rappers rhizomorphic networks produce even more meanings that not only de- and reterritorialize ethnic assemblages but also offer new minoritarian positions within a minority.

Keywords: minority music, rap, ethnicity, identity, musical appropriation

“World Music 2.0” Multiple Modernities between Pop and Avant-Garde***T. Burkhalter***

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Modernity and Zeitgeist in music is increasingly produced in multiple centres. Musicians in Africa, Asia and Latin America use the new possibilities our digitized, transnational and urbanised world offers, and create artistic positions between pop culture and art music. On one side of the extreme we find styles like Kuduro from Luanda, and Baile Funk from Rio de Janeiro that some scholars, journalists and bloggers call World Music 2.0, Global Ghetto-tech, Ghettopop, Cosmopop or Ghettorave. In its transnational setting these styles can be read to a certain extent as an updated version of what Eshun and Goodman call Afro-Futurism (Eshun, 1999; Goodman, 2010). On the other extreme we find artists working with Abstract Noise, Free Improvisation, Musique Concrete and Glitch. These artists do deal with concepts of Anti-Orientalism and Alternative-Modernity, and they are as close to Futurism as to Afro-Futurism. These artists challenge the Euro- and US-centric views towards innovation in music. Their music speaks from a specific, non-Eurocentric position. It does not come with artistic or ideological Manifestos. It is often unstable, and not always clear in its focus. It is on the search to find transnational artistic positions beyond exoticism, consumerism, and propaganda. This paper is part of a 3 years multi-disciplinary project I'm working on with the Zurich University of the Arts. The project intends to find research methods that allow us to write detailed multi-sited ethnographies of fast changing musical phenomena.

Keywords: multiple modernities, multi-sited research, World Music 2.0, digitalization, transnationalism

Live Music as Ideology

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The current crisis within the recording sector has been accompanied by an apparent boom in live music. In 2008 and 2009 the economic value of live music in the UK exceeded that of recorded music and the gap appears to be growing. While such trends have been commented upon in numerous places, what has been less common is to examine the ways in which the accompanying discourse around live music has held it to be the popular music experience. Where once consumers were told that Hi-Fi's were the best way to experience music, now the uniqueness of being there is stressed by promoters keen to maximise profits.

Based on research carried out in the UK between 2008 and 2011, this paper examines the implications of these changes. It suggests that the rise of live music has been accompanied by an ideology which has sought to re-define the definitive musical experience and speculates about the implication of this for musicians and fans alike.

Keywords: live music, ideology, promoters, fans

Blood on Fire: Prostitution, Music, and Dance in Victorian America***D. Cockrell***

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Storyville (1890s-1917) looms large in the imaginations of those who love jazz and New Orleans: a sixteen-square block legalized tenderloin; two thousand prostitutes (from 50 cents to \$10); Jelly Roll Morton and others regularly employed to play in the brothels. What is often forgotten is that Storyville was not exceptional in the United States from about 1820 until the 1910s. One civic commission concluded that turn-of-century Chicago had more than one thousand brothels and five thousand full-time prostitutes, plus thousands more streetwalkers and part-timers. A sociological study of prostitution in 1912 New York tabulated even more such institutions and women. All American cities had large, active prostitution districts, as did many smaller cities and towns. And many brothels, parlour houses, dance halls, concert halls (all names for institutions whose primary business was prostitution) employed professional, full-time musicians. Given the tens of thousands of such places across Victorian America, many tens of thousands of musicians found regular employment. In fact, more musicians during the nineteenth and early twentieth century might have found gainful employment in the service of prostitution than anywhere else in the American economy. It is no mistake that terms like jazz, rag, swing, jitterbug, rock, roll, etc. all have sexual connotations, for the roots of a performative American popular music are to be found at the vector between sex and music, where the job was to get bodies dancing, hot, sweaty, sexualized, and ready.

Keywords: prostitution, sexuality, dance, Victorian Period, United States

From “Songs of the Bawdy House” to World Music Grooves: Hugh Tracey, Authenticity and (African) Popular Music

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A key figure in the development of African music studies and ethnomusicology, Hugh Tracey (1903-1977) positioned himself as a ‘discoverer’ of African music. Tracey’s problematic alignment with colonial and apartheid power structures is increasingly receiving critical attention, although his achievements are widely recognised. While his work is capable of considerable nuance, the dominant representation offered by Tracey constructs ‘authentic’ African music as traditional folk music and places it in opposition to Westernised “town music”. Most of the latter category of popular urban-based forms is portrayed as degenerate and inferior: “western and other foreign intrusions” have led to “a sorry state of affairs” in which “taste is destroyed and licence extolled [...] and the songs of the bawdy house eclipse all others” (Tracey 1954, 34-35). In the light of such negativity, there may be a certain irony in the recent appropriation of the figure of Hugh Tracey as a minor hero within contemporary world music discourses. It is also worth noting, however, that Tracey’s relationship to popular music was far from straightforward, since he worked in partnership with Gallo Records, recorded hits like “Skokiaan”, sent “Mbube” to the US (to become “Wimoweh” and “The Lion Sleeps Tonight”), and helped set artists like Mwenda Jean Bosco on the road to recognition. This paper will offer an exploration of the complex relationship between Hugh Tracey and popular music.

Keywords: Africa, authenticity, modernity, whiteness, pleasure

The Introduction of Popular Music Studies to Ghanaian Universities

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Although the teaching of African traditional and art music in Ghanaian universities began from independence in 1957, the introduction of local popular music has taken much longer, partly a consequence of imported high-art notion that treated popular music as trivial, ephemeral and low-brow. Although Nkrumah utilised local popular, traditional and arts music in nation building after his overthrow in 1966 his vision was never fully transmitted into the universities where students were only expected to be bi-musical, i.e. familiar with traditional music and art music.

The first evidence of a growing Ghanaian academic interest in popular performance studies was the pioneering work of the university lecturers Efuia Sutherland, K.N. Bame and Attana Mensah during the 1960s/70s. But this area was not included in the university curriculum until the 1990s, when the University of Ghana changed its position due to several factors. One was the burgeoning local popular music industry (after the music industry decline during the 70s/80s military regimes) and the consequent job opportunities for students. Another was the rise of pop influenced local gospel music from the 1980s that sanctified the guitar and dance-band music. Thirdly there was an interest in Afropop by foreign world music students coming in large numbers after Ghana's economic liberalisation of the late 1980's.

Because of my own work in this field I was appointed by the university at Legon in 1995 to help set up the first courses on African popular music, enhanced by Professor Willie Anku and then myself when we were Heads of the Music Department. As a result we now have six diploma/ undergrad/ graduate courses on popular music and we also have an undergraduate Process of Art off-campus work-project course for students to gain job experience in the music industry. Also when I began teaching guitar in 1995 we had ten students - and now ninety. We also have a student pop/highlife band: an idea that has, since 2000, spread to two other Ghanaian universities.

Besides its direct positive impact on the Music Department, African popular music studies are also relevant to other university departments:-

POLITICAL SCIENCE: the importance of trans-ethnic popular music for national identity and the independence struggle.

HISTORY: the use of popular text for a history of inarticulate e.g. concerning the views and aspiration non-literate colonial masses in the past.

SOCIOLOGY: the study of urbanisation, migration, urban socialisation and youth subcultures.

GENDER STUDIES: the University has just established a Centre for Gender Studies

and I am involved with its Changing Representations of Women in Popular Culture music project.

AFRICAN AND BLACK DIASPORIC STUDIES: Popular music studies throws light on the long-term/current two-way trans-Atlantic linkages between Africa and the Black Americas.

MASS COMMUNICATIONS: The development of popular music throws doubts on Euro-centric theories that suggest cultural innovation is the prerogative of the educated elites and that see tradition and modernity as mutually antagonistic.

Keywords: University of Ghana, African popular music, music courses, job opportunities, world music, highlife music

Popular Music, Folk Music, African Music: King Kong in South Africa and London**L. Dalamba**

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This paper examines how King Kong an African jazz opera challenged three modes of thinking about music that constituted its reception: popular music, folk music and African music. Mandlenkosi Ezekiel King Kong Dhlamini ruled Sophiatowns boxing rings as the undisputed non-white heavyweight champion during the first decade of apartheid. King Kong an African jazz opera dramatises the events that led to his death in 1957. The musicals resonant popularity as South Africa's first jazz opera contrasts with the academies characterisation of the production as a well-intentioned political failure and cultural compromise. The jazz opera premiered in early 1959 at the University of the Witwatersrand in Johannesburg. In its South African run it occupied two sites in the country's racialised imaginary. In black South Africa, on the one hand, King Kongs eclectic musical style was familiar: a staged spectacle of their everyday popular township jazz music. On the other hand, white South Africa's widely covered reception of the production was unpredictable and varied, and renders scholars conventional division into exclusively liberal and nationalist responses problematic. Neither could harness King Kong to its preferred political agenda; it was instead the idea of folk as a dimly articulated but powerful concept-category that framed the conflicting interpretations of King Kongs music in the white press. When King Kong opened in London's Princes Theatre in 1961, it did so as King Kong all-African musical. In this site, King Kongs music underwent different interpretations, framed by the idea of jazz as black music, and black music as African.

Keywords: jazz, folk, African, apartheid, London

Southern Cone Currents: Some Thoughts on Latin American Popular Music Studies

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Latin American scholars of the 1980s generation have been strongly criticized for their supposed uncritical adoption of models from European and American musicology. Thirty years after the start of IASPM international, and a little more of ten years of Latin-American IASPM it might be fruitful to make a reassessment. This is even more fit considering that the founding fathers of Latin American IASPM got their Doctorates in the late 1980s and early 1990s in the States and Europe, what means that they [we] were well aware of the Popular Music Studies Field being established, and also read the classics, especially in Ethnomusicology, Musicology, History and Anthropology, with some touches of Literary Criticism and Sociology. However, after getting their (our) degrees Latin music researchers rolled their sleeves in order to start graduate courses, research groups, and, more importantly, go back to primary sources in order to construct a field for popular music studies in the academy. What had come out of this endeavour is what this communication is about.

Keywords: musicology, theoretical approaches; Latin American Popular Music Studies

“You Haven’t Done Nothin’”: Stevie Wonder as Composer**S. DeVeaux**

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Thirty years after the foundation of IASPM, popular music is now a part of the curriculum at in many music departments. Yet the simple act of treating a major pop artist like Stevie Wonder as a “composer” raises major issues.

What do we mean by “composer”? In corporate terms, it signals the creator of copyrighted music, which is the source of considerable streams of income in the music industry. Yet in academic terms, “composer” also references the loftier world of art music. These are, in Pierre Bourdieu’s terms, two distinct, if interrelated, fields: the first is firmly linked to capitalism, while the second field is an inverted economy that trades real capital (i.e., “serious art doesn’t sell”) for cultural and symbolic capital. An academic assessment of Stevie Wonder that focuses on the technical language of music must somehow negotiate these two worlds - taking him seriously while understanding his relationship to the world.

In this paper, I will use close reading of musical texts to unsettle facile critical assessments. In rock historiography, Wonder occupies a precarious position: as a major composer shaking off the formulaic pop of Motown; as a soul performer in the 1970s unexpectedly breaking through to white audiences; and finally, as the self-indulgent artist whose subsequent work (bland pop hits, misfires) has failed to live up to his promise. By drawing on examples throughout his career, I hope to show how music analysis can intersect with other disciplines to do justice to a major pop composer.

Keywords: Stevie Wonder, composer, music analysis, criticism, historiography

Does Playing Popular Music Make Cents? The Occupational Challenges Facing Popular Musicians in the 21st Century

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Popular musicians are facing unprecedented challenges in the 21st century. The collapse of major record labels, illegal downloading of music and the shrinking audience for live music are making it impossible for popular musicians to sustain a livelihood. It is no longer sufficient to be just a performer in the popular music genre. Musicians are increasingly required to take on additional duties including recording, engineering, marketing, distribution and self promotion in order to survive the music industry. But is it enough?

This session will look at the current state of the music industry in South Africa and abroad. The presenter will summarize current research on the state of record sales, market trends and innovative new marketing ideas that popular musicians are employing in order to achieve success. The presenter will present quantitative data from some his published research on jazz musicians in South Africa in addition to data from studies conducted abroad. The session will conclude with some successful strategies that popular musicians are utilizing in order to achieve success in popular music.

Keywords: popular musicians, challenges, research, marketing, trends

South African Jazz Exile and Cultural Identities in Popular Music***S. Dlamini***

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During the middle decades of the twentieth century, the exiling from South Africa of jazz musicians brought the discourses of local jazz, its performance culture and repertoires, to international attention. These developments point to jazz's global reach and raise questions about its adoption by differently constituted cultural subjects, which, following Gilroy's theorisation of double consciousness, I have expanded to triple consciousness. Debates about global homogenisation and heterogenisation come into play, and have special significance today, when the study of jazz performance and history is increasingly part of the music education of young South Africans. Questions about who owns jazz and what constitutes its authenticity loom large, as do questions about its global entanglement. My paper focuses on particular repertoires of The Blue Notes, a non-racial band of South African jazz musicians who were exiled in the UK and Europe, following their invitation to appear at the Antibes Juan-les-Pins Jazz Festival in 1964. Nurtured in a syncretism of black South African popular musical performance The Blue Notes belonged within the protracted history of African cultural engagement with European and American mediations of modernity. As well as focusing on the embroilment of popular cultural orientations in avant-garde jazz approaches, my paper examines the use of jazz-influenced repertoires in the narration, in exile, of South African cultural identities under apartheid.

Keywords: SA jazz, exile, The Blue Notes, popular music, triple consciousness

Representations of the National Popular in Chico Buarques and Caetano Velosos Songs

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The article aims to critically understand the representations of the Brazilian nation in the work of two icons of Brazilian Popular Music: Chico Buarque and Caetano Veloso. The main objective of the research is to understand, through a socio-historical analysis of their songs, how representations of the nation have been rearticulated by these artists in the post AI-5 era. Given that popular culture in Brazil became globalized after the 1970s, it is possible to say that representations of national aspirations in the songs of Chico Buarque and Caetano Veloso were reformed in context of the global cultural industry. However, how does one explain the decline of these representations in light of the simultaneous increasing success of these composers? And how does this paradox occur in the case of both? We have the response that Chico expresses in terms of a moving away from the public eye (he has composed little since the 1990, venturing into literature). With Caetano, on the other hand, there has been an overexposure in the media, whether at the Bahia Carnival, movies, TV, etc. These are thus two different ways of dealing with the “crisis” of what they represented in the 1970s (and also in the 1960s), which may be perceived in an analysis of their songs.

Keywords: national-popular, nation, Caetano Veloso, Chico Buaque, cultural industry

I Love a Man in Uniform! Gender, Militarisation and Popular Music in Apartheid South Africa

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Within militarised contexts, particularly in times of war, meanings about gender and sex differentiation are constructed and reproduced and in the process become an important part of the justification for wars. As such, “gendering and militarisation are inseparable” (Enloe 1989:119). Traditionally masculinity has been regarded as being predominantly part of the public domain and femininity part of the domestic domain. This is well established within theories of gender and the workplace and home. Males have traditionally been regarded as the breadwinners because the woman’s place is in the home, bearing and rearing children and caregiver of the bread-winning male. The stereotypical roles have extended into the military and war and have become a critical part of conscription and volunteer call up recruitment propaganda for military institutions across the world. Governments routinely frame wars and support for it within specifically gender terms. Rigid gender binaries have been set up to map out a clear gender binary, separating masculine and feminine in relation to the idea of the ‘war effort’. Men were termed the protectors and women and children the protected.

A lot has been written about music in the interests of war and in opposition to war, both on pacifist and just war grounds. However, this paper focuses more narrowly on the way binary notions of sex/gender have been an integral component of a selection of popular songs in favour and opposition to the South African apartheid border war. This paper considers the gendered forms of popular music propaganda in support of and in resistance to the war. For the war mongering apartheid government, gender binaries formed a critical foundation upon which to build support for war. In particular men were persuaded to conform to ‘patriarchal patriotism’ as a means to proving their loyalty to South Africa and their right to be called men. In response resistant popular musicians tackled not only the injustices of wars, but they undermined the gender binary logic of supporters of the war. This not only undermined support for war, but also made resistance more acceptable and courageous. A selection of popular music examples are used to support my argument.

Keywords: gender, military, contest, South African border war, masculinity and femininity

Singing the Body Electric: Improvised Performance and/as Text**M. Duby**

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Bruce Cassidy's Body Electric surfaced briefly in the 1990s in Johannesburg to perform two concerts at the University of the Witwatersrand. Led by the Canadian-born Cassidy and formed as a healing band, the free improvising Body Electric drew on the experience and attitudes of musicians from fairly eclectic backgrounds (the late David Hoenigsberg, a Western art music composer as well as more ostensibly jazz improvisers like Rashid Lanie, Rob Watson, and Marc Duby).

Examining extracts (posted by Cassidy on YouTube) from Seth Aschs documentary film on the Body Electrics performance (April 1993) raises questions around the legacy of exploratory music of this kind. Exploring the differences between the original live performance and its current digitized

state as historical record, the question arises as to whether and how these performances may be compared to one another.

To privilege the live performance on grounds of originality or authenticity suggests a somewhat phenomenological turn, while considering the YouTube version (stripped of its aura) carries the need to account for its mediation as text in the light of Chris Shillings theorization of performers' bodies as absent presences. Is there a middle way for analysis of these two versions of the piece (The Creation, as performed on the eve of South Africa's first democratic elections) that treads between phenomenological and semiotic readings? Drawing on interviews with the protagonists, I explore these theoretical questions as well as related issues around free improvisation, embodiment and healing.

Keywords: Cassidy, Body Electric, free, improvising, semiotic

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Bruce Cassidy: Body Electric at the Bozzoli - The Creation - part 1 (<http://www.youtube.com/watch?v=odD6kdpjxSc&feature=related>)

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Township Comets: The Impact of South African Jazz on the UK Scene

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That South African jazz musicians have been heavily influenced by musicians from the United States is both understandable and well understood. Various scholars including Ansell (2004), Ballantine (1993), Coplan (2007), Erlman (1991), and Martin (1999), have traced the early history of this influence on urban black South African music to visits by minstrel troupes and jubilee singers in the late nineteenth century.

Ballantine (1993) informs us that in the mid twentieth century the influence continued to be important and, on occasion, it was made overt by groups with names such as the African Inkspots and the Manhattan Brothers doing 'superb imitations' of the Inkspots and the Mills Brothers.

Indeed artists continued to acknowledge their influences throughout the twentieth century and into the twenty-first century; Chris McGregor's 'Sweet As Honey' (recorded in 1988) was dedicated to Thelonious Monk and featured a typically Monk-esque harmonic sequence, whilst Winston Mankunku's debt to John Coltrane and Wayne Shorter can be found in more than just the title of 'Dedication' (2003).

But as more and more South African jazz artists sought refuge from the brutal politics at home they travelled and practiced their music overseas, notably in England (Bahula, Dyani, Feza, Matthews, McGregor, Moholo, Mothle, Pukwana, Ranku, Saul), The Netherlands (Bergin), Switzerland (Ntshoko), France (McGregor), the United States (Gwangwa, Ibrahim, Makeba, Masekela) and Scandinavia (Dyani).

Drawing on personal interviews and recorded music, this paper will trace the influence of the exiled South African musicians on UK musicians and their music.

Keywords: South Africa, jazz, United Kingdom, diaspora, oral history

The Independent Avant-garde of the Early-mid 1970s: Un-punk Precursors to Punk

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Punk, musically speaking, is often regarded as both egalitarian and primitive, a movement which enables participation through a lack of prerequisite technique and a lack of regard for artistic achievement. The result is that punk music is often associated with what I term punk rock orthodoxy. Some commentators (Frith 1986, Laing 1985, Marcus 1989, Gendron 2002) have remarked upon intersections between punk and notions of an avant-garde. This paper will explore this concept with reference to what I think of as an in-between generation of acts active in the early-mid 1970s who eventually received acclaim and recognition through the networks which nurtured punk and post-punk. In what is hoped to be the first step in a larger project, a brief survey of the early work of Coum Transmissions/Throbbing Gristle, Cabaret Voltaire, Pere Ubu, Patti Smith, The Residents, Devo and Suicide will be conducted to highlight the broader arts practices which drove them. Also uncovered will be the aesthetic tendencies that allowed these groups to be aligned with the punk movement, despite cross-disciplinary interests and (for most) a substantial interest in electronics.

Keywords: punk, electronics, cross-disciplinary, popular music histories, avant-garde

Popular Music Studies, Theory and Audio Culture

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There is no doubt popular music studies has achieved a great deal in 30 years, setting up numerous disciplines and sub-disciplines with rigorous intellectual tropes. It is from one of those disciplines, namely film sound studies, that this paper was birthed. However, it is not concerned with film sound per se, but rather with observations about the theoretical directions that film sound, and by implication, popular music studies, have followed. In reflecting on 30 years of academic enquiry, what becomes apparent is both the loss of theoretical foundations in some areas, and a reliance on visually constructed theory in others. The latter is not surprising given that the rise of theory was based on scopic models of knowledge, and could be considered a further tactic in distancing the intellectual from the intractable Other, developed because of the increasing auralisation of social practices and interactions, through which control over that distance was lost. Acoustic properties are characterised by leakages within and between material and intellectual spaces. The more powerful and pervasive those orders become, the more desperately is experience modelled scopically, and the urge to theorise the acoustic is, like the score, an attempt to deprive the acoustic of that constitutive essence that threatens discursive control. That is, the rise of theory is the latest manoeuvre in the war waged on the sonic by the scopic for control of the meanings of culture. This paper argues for a return to theoretical endeavour in popular music studies. But rather than depending once again on scopic frameworks, IASPM and popular music studies generally need to birth our own sonic theories that are wholly relevant to our disciplines.

Keywords: popular music, theory, audio culture,

Dutch Pop Musicians and Their View(s) on Making a Living by Making Music in the Near Future

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According to Hungarian philosopher Ervin Laslo, change becomes possible when old systems lose stability and weaken. What about the music industry? Is it instable enough for a major change? In its history the music industry faced many changes, nowadays live entertainment flourishes, while the record industry is in trouble. Only recently the record industry seems to see the need to take action. At first they tried alliances with other industries, new types of record deals (e.g. the 360 degrees model), sponsoring and other solutions related to generating revenues. Digitalisation, globalisation and technical developments, however, appear to have a larger impact. New technology provides the music consumers with tools to bypass the record industry. Moreover, there appears to be no possibility for the industry to prevent this from happening. There will always be musicians, and music listeners. To find out the best way to earn a living as a pop musician in future, I interviewed Dutch pop musicians. How did they cope with the major changes in the music industry during the last decade? What kind of relationship do they (wish to) have with on the one hand the music industry, and on the other hand their fans? Looking upon the matter from a musician's point of view might provide different solutions than those coming from the music industry.

Keywords: pop musician, changing music industry

Learning Hip Hop Dance: Old Music, New Music and How Music Migrates

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Teachers who tour and teach dance internationally, in many different contexts, leave traces of their musical tastes in every city through which they move. In this talk I investigate how the musical tastes of well-known, pioneering hip hop dancers migrate with the dancers themselves. In this way, I acknowledge that musical tastes are an integral aspect of hip hop dance practices.

From the other side, I argue that the students musical tastes transform through their learning. In other words, the newness and unfamiliarity of songs heard in dance classes, as material and as sonic objects, are central to teaching and learning dances cross-culturally. These social interactions between teachers and their students produce a shared understanding of aesthetic criteria that often bridges global differences. Yet the subtleties and nuances of this sharing also create a global sociability that is marked by a contradiction: the taste activity, practiced to acquire new music, is different for the teacher than for the students.

This multi-sited ethnography involves observations I have made while participating in master-class workshops, as well as formal and informal interviews with North American teachers and British students, conducted between 2007-2009. As a supplement, I offer some organizing principles and distinctions concerning the ideas of musical competence, musical taste and musicality based on my own teaching about the history and aesthetics of hip hop and funk dance styles in a Higher Education context.

Keywords: musical migration, dance, global sociability

Domination and Demonization: The Body and Popular Dance in Uruguay in the 20th Century

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The aim of this research is to examine the relations between the body, music and popular dance in Uruguay. For the purposes of this paper I shall focus on three specific examples in the second half of the 20th century.

1. - the arrival of rock and roll in Uruguay at the end of the 1950s and the Argentinian “New Wave” movement at the start of the 1960s. In particular I shall analyse the discourse of the demonised body through declarations by the authorities and in the press about the new choreographies. The problem with the new dance was no longer physical contact between the man and the woman – the scandal of tango – but the movements themselves and the visualisation of the body as “completely free”.
2. - popular dance organized into different dance floors, all in the same building but strictly separated. There were tango dancers, and milonga and the waltz on the one hand, and the so-called “tropical music” on the other; this structure was particularly important in dance halls from the 1960s to the 1980s.
3. - the new revival of danceable “tropical music” at the end of the 1990s, with music and dance that transcended some of the rigid class barriers that were characteristic of this music, and that came into fashion at parties and venues in higher-class neighbourhoods.

I will focus in particular on the evolution of social sanctions against the different proxemic behaviours involved in the dances, and on the relation between these kinds of behaviours and the various musical genres in question.

Keywords: dance, body, politics, proxemic behaviours, Uruguay

Popular Music in the Age of Intellectual Property

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The process of digitisation of cultural products has had at least two opposing consequences: in the musical context, has led the music industry to the crisis at the time that have provided users an easy way to exchange and manipulate it.

But the road to digital culture is not the one to a technological paradise where everything is possible. As a way to manage the crisis, the music industry have intensified their use of the intellectual property rights, establishing longer periods of protections, reinforcing the ways of control through law and technology.

In this paper I would like to analyse the tensions between this intellectual property reinforcement process and some musical practices that have become part of our daily life and our creativity. My proposal is to establish a contrast between how the cultural analysis approach practices as P2P exchange of files, the use of sampler or mashups, and the legal definitions, looking for a way in which the specialised knowledge of the field of cultural studies and popular music can be used to support the rights to creativity and public expression.

Keywords: cultural industry, intellectual property, P2P, sampler

The Geography of Rap: Territoriality and the Globalization of Hip Hop***K. French***

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The global diffusion of rap music represents the adoption of a popular culture medium to convey societal concerns by marginalized groups throughout the world. As an expression of oppression, rap provides a voice to those groups who feel isolated from the larger society. Territoriality and a sense of place are other important features of rap music, as the credibility of a rapper is based on where you are from or what hood you represent. This paper maps and analyzes the diffusion of hip hop from the South Bronx to other inner cities in America, in which rap regions are distinguishable by rap styles and local slang usages. Understood through the processes of reterritorialization, indigenization (Lull, 2000), and transculturation (Pratt, 2002), rap music is an imported cultural element that takes on local features in other countries. Another aspect of this study is to investigate the diffusion and meanings of rap throughout the world. This paper will analyze rap lyrics from around the world for common themes of social awareness and territoriality. Overall, the globalization of rap is another example of how the global mixes, or re-mixes, with the local.

Keywords: rap, geography, globalization, transculturation, territoriality

Paris Blues: African-American Music, Seen, Heard, and Imagined**A. Fry**

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The 1961 film *Paris Blues* engages a familiar set of ideas about African-American musicians in the city: racial equality, sexual liberation, and artistic recognition. As a Hollywood movie of the Civil Rights Era, however, it struggles to mediate between these imagined French attitudes and equally imagined American expectations, such that it titillates but does not shock. Since the 1957 novel on which it was based, the experiences of an African-American musician (played by Sidney Poitier) had been displaced from the centre by the compositional aspirations of his white bandmate (Paul Newman). Yet the priority awarded the latter is, Krin Gabbard argues, subtly subverted by Duke Ellington and Billy Strayhorn's soundtrack. In this paper, I seek instead to understand the film's conflicts by locating it at the meeting point of three loose genres: the jazz film; the film noir; and the "Frenchness film" – Vanessa Schwarz's term for mid-century movies such as *April in Paris* and *Gigi* that draw on imagery of the Belle Époque to connect art to entertainment. *Paris Blues* at once updates this lattermost trend and perhaps signals its end. Similarly, conventions of film noir are both invoked in style and rejected in dramatic trajectory. Thus *Paris Blues* is caught between conflicting modes of representation: an attempted realism – embracing questions of civil rights and a noirish mode – and a nostalgia for a vision of Paris that Poitier's very presence reveals had never been. Paradoxically, however, it may be this ambivalence or instability that brings the movie closer to capturing the signification, if not the real experience, of African-American musicians in France.

Reviving Helena: The Arkansas Blues and Heritage Festival and Touristic Performances of a Musical Place

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Each October, Helena, Arkansas and its blues tradition are revived during the Arkansas Blues and Heritage Festival. Established in 1986 as a way to revitalize Helena's downtown area, the festival has resulted in a performance of Helena based on the musical, geographical, and historical imagination of both host and guest cultures.

The guest community of festival attendants anticipates a performance of the Delta and attains this through the local cultures presentation of Helena as a bustling musical place. The festival space is not, however, a mere replica of Helena's imagined past, but also an optimistic performance of its present and future, created in part by the presence and performance of those visiting the site. For the tourist, the past is imagined; for locals, the past is recalled through a performance of Helena based on their recollections of the way it was and the way it could one day become again. During the annual celebration, both the imagined and the recalled come alive through a mutual performance of a musical tradition and place.

I suggest that both guest and host cultures realize Helena through a mutual gaze and performance. While the scheduled festival events and musical performances attract and meet the touristic desire for cultural authenticity, the tourists presence and performance simultaneously meets the locals desire for a revival of their beloved city. Locals initiated the revival of Helena and its musical heritage; however, its realization is the result of tourists attendance and annual performances of Helena's past and present.

Keywords: festivals, tourism, Blues, revival, place

Punk-rock as a Denial of Post-modernity

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It isn't for the money

And it isn't for the fun

We're doing it for the cause

Many authors regard popular music as a response to the crisis of late modernity. Moreover, it is seen as a direct revolt against modernist values of family, age, race and gender stratification, which makes popular music to be often considered as a post-modernist enterprise. This assumption also reflects the growing importance of media and show business in construction of styles and genres of popular music. However, rock music, with its interest in transcendental values of authenticity, freedom and friendship opens a new space within the field of popular culture of post-modern uncertainty. Punk-rock with its radical revision of commercialisation and authenticity opens a new way of discussing the shifting meanings of identities, fixed by the particular scene. On the basis of field research made in three different Russian towns in 2009-2010 the paper presents different strategies of 'being punk' fixed around the issue of 'bothering' devalued in the popular culture of mass entertainment. The paper demonstrates that this alternative does not only revive universal values but also offers new strategies of empowerment, social and artistic subjectivity.

Keywords: punk, post-modernism, Russia, subculture, resistance

Pedagogies of Pleasure: Soca Star Competition on Trinidad's Synergy TV**J. Guilbault**

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Since 2004, Synergy TV has aired annually a soca competition for young Trinidadian aspiring artists. Modeled after the highly successful program of American Idol, itself a version of the British Idol TV concept, the soca star competition on Synergy differs from its counterparts in at least one significant aspect: it focuses exclusively on one musical genre, soca a genre known for its focus on light lyrics, sexualized bodies, and pleasure.

Based on the 2008-09 soca star competition presented in a series of nine weekly programs, this paper examines the self-fashioning of the young artists entering the competition and conversely the ways in which, through their comments to the artists, the judges become actively involved in articulating soca conventions. How do the soca artists adjust themselves to the judges notions of soca and simultaneously help expand these notions? For the young artists and the judges, what are the elements that seem to matter most to make a soca performance enticing, pleasurable to both body and soul? I want to propose that by viewing this series of exchanges and performances of soca on Synergy TV, Trinidadian audience members learn not only about soca musical aesthetics, but also about how soca as a social practice performs distinct pedagogies of pleasure.

Keywords: sound, pleasure, politics, dangdut, soca, sonic memory

Selective Cosmopolitanism in Caribbean Soca

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In her brilliant study *The Caribbean Postcolonial*, Shalini Puri critically examines how hybridity is recognized, disavowed, negotiated, and celebrated by diverse interpretive communities at different times, for different reasons, and varying interests. In her view, the question is not whether hybridity exists, but rather which ones matter and for whom. She makes a forceful argument about historicizing theory about hybridity, and exposes with great insights the logics of official and unofficial narratives that participate in the making of its politics and poetics.

In this vein, I want to address the notion of cosmopolitanism as an instance of hybridity, provocatively to question what it usually encompasses a mixture that historically privileges in that mix Euro-American knowledges, values, and practices over those of Others. For many postcolonial artists in the late twentieth and twenty-first century, this long-held definition of what it means to be a citizen of the world and participate in transcultural exchanges and products has been critically re-examined. I use the expression selective cosmopolitanism to highlight how many postcolonial artists now focus on selective interconnections not necessarily Euro-American ones in their performance practices. In this perspective I ask, what community of affinities are these artists hoping to create or reinforce? What senses of belonging are they trying to nurture? And what kinds of knowledge are now valued in their practices? And where physically and spatially is that taken them? To explore these questions, I focus on Trinidadian artist Machel Montano, incontestably the most influential artist of Caribbean soca music today.

Keywords: The Caribbean Postcolonial, hybridity, selective cosmopolitanism, Machel Montano, Caribbean soca music

The Disharmonious Honking of the Vuvuzelas: African Rhythm and African Noise in the 2010 Soccer World Cup

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The Vuvuzela unexpectedly became the dominant sonic signifier of African sound during the recent Soccer World Cup tournament in South Africa. This plastic horn, most commonly tuned to a monotonous Bb, intruded unexpectedly into the more familiar tropes of African rhythm promoted by official sponsors and the print and broadcast media in the lead-up to the event. And yet the monotony of the sounds of the Vuvuzela, its imagined role in spectator group identifications, and its intrusion into the technologically mediated soundscape of the world cup as it was broadcast around the world interacted in interesting ways with the conventional exoticist, primitivist representation of African Sound. In this paper I explore the role that the music in 2010 Soccer World Cup advertising and cultural marketing played in packaging African postcoloniality for commercial interests, and the subversion and resistance to this appropriation performed by South African spectators and fans. I begin with a consideration of persistent debates on the possibility of identifying a South African music, followed by an analysis of the imagined and/or constructed image of South African sound perpetuated by global commercial interests. Finally I consider the racialized and gendered history of noise implicit in public debates on the Vuvuzela, and offer a reading of the rearticulation of Africanness enacted when the Vuvuzela was played at the 2010 Soccer World Cup.

Keywords: Nationalist, South African music, noise, sports and music, transnational media

IASPM as a Network for a New Generation of Popular Music Scholars

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IASPM was founded the year that I was born, hence I cannot offer a review dating back that far, but I would like to join this discussion as someone who is part of a new generation of researchers in this field - a field that already developed its own disciplinary narratives, although the IASPM website still states that Popular Music Studies are not an academic discipline as such. I hold a degree in Popular Music Studies, however, and had the opportunity to witness this field of studies in its institutionalized form. The fact that its disciplinarity, interdisciplinarity or non-disciplinarity is still being discussed, though, makes you more aware of the conceptual and institutional framework that you are being socialized into as a student. And while you are entering a world of already established journals and conferences, IASPM provides plenty of opportunities to participate in the formation of this field.

You encounter ancient disciplinary and departmental struggles, though, which will hopefully become meaningless for a new generation of researchers that do not feel inhibited by this history. It seems that Popular Music Studies still occupy themselves with the reinforcement of what they are not instead of working towards a much-needed synthesis, especially regarding their links to musicology - if these are to be regarded as two different disciplines at all, which I would like to question, since for me popular music studies have always been an integral part of musicology. Reading the call for papers for this stream, I still wonder what a “mainstream musicologist” would look like I don’t recall I ever met one. Judging from my own experience, having studied popular music in Germany, the US and the UK, I would suggest that this segregation has more to do with different research traditions, indeed, different national research cultures, than the subject matter.

For our generation of researchers it will be more and more important to overcome our own disciplinary socialization and established patterns of thinking in order to see what opportunities are out there and where we might be heading. Thus IASPM, as an international network, will be all the more important for young scholars in the future.

Keywords: IASPM, popular music studies, musicology, institutional frameworks, national research cultures

Music, Media and Access in South Africa**A. Haupt**

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Whilst much can be said about the emergence of black youth culture and the affirmation of black cultural expression through the genres of kwaito and hip-hop after apartheid, it is arguable that many young musicians in South Africa struggle to locate paying audiences as well as recording and distribution strategies that empower them as artists as well as young entrepreneurs. This paper explores musicians use of both conventional mass media channels (as either signed or unsigned musicians) as well as new media, mobile media and social media (such as YouTube, MySpace, Twitter and Mxit). The democratic shift from mass medias one to many model to Web 2.0s many to many model is promising, but one should not overlook some of the constraints that marginal artists continue to face. These include the digital divide and racialised class inequalities; limited knowledge of copyright law and business aspects of the music industry; the corporate monopolisation of news and entertainment media; concerns about government policy on local radio and TV music quotas; and growing criticism of South Africa's existing copyright legislation, which has been characterised by The African Commons Project as too vague on issues like fair use / fair dealing and free speech rights.

Keywords: Web 2.0, copyright, democracy, inequality, monopolisation

Stockhausen and Kraftwerk - Pioneers of Techno?

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The relevance of music analysis and appropriate procedures have been debated since IASPM's beginnings. While many researchers might agree on the fact that 'analysis per se' as common in musicology is of limited epistemological value for popular music, there might arise issues, where analysis can be helpful or even indispensable. The narrative indicated in the title will serve as an example. Self-portrayals of Techno-musicians and many references name the German avantgarde composer Karlheinz Stockhausen (1928-2007) as well as the German experimental band Kraftwerk (= 'power station', approx. 1968-present) as pioneers of Techno music. Apart from the fact that both worked with electronic sound sources, their respective musical results and aesthetic dispositions (if available) share only little similarities. Analytical perspectives on selected works by Stockhausen, songs from Kraftwerk and on Techno-tracks will claim an intensified critical perspective on the history of Techno music. This will lead to general reflections on the status of analysis in contemporary popular music studies.

Keywords: analysis, techno, methodology, history, criticism

The Afrikaans Folk Song Brand

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The Afrikaans popular music industry is regarded as financially one of the most lucrative South African music industries. One of the sources for creating and recreating Afrikaans popular hit songs has been the Afrikaans folksong genre. From 1930 to date this genre has frequently resurfaced as the basis of hit songs.

This paper will highlight the role of the Afrikaans folk song genre in popular music during the past 80 years focusing on artists such as the South African born musician Joseph Marais who built his brand around this genre.

Keywords: Afrikaans folksong, hits, Marais

Genre Development in Kingston's Creative Echo Chamber: Transcultural Synergies in a Postcolonial Continuum

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This paper traces the development of several popular music genres, which has been the hallmark of music production in Kingston within a postcolonial framework. Invariably all Jamaican music has been erroneously classified as reggae and there is confusion as to what are reggae, rock steady and dancehall. Most scholars have neatly placed the music in the convenient categories of mento, ska, rock steady, reggae and dancehall. It is my contention that such a classification is incomplete and perpetuates misinformation and down plays the dynamic creativity of Jamaican musicians operating within complex multiple synergetic production models, influenced by multisited and transnational factors. This has accounted for Kingston's phenomenal contribution to global popular music.

I will argue that while genre classification is a vey problematic process, popular music production in Kingston has been through more genres and sub genres than is highlighted in academic circles and that there have been additional unrecognized genre shifts since dancehall.

Keywords: genre defiance, genre bonding, creative echo chamber, one beat, centre collectives

A Blend of Traditional and Popular Musical Forms: the Issue of Nationalism and Commercialism in Korea

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The musical activities of hybrid style by traditional musicians began to bloom around the mid-1980s in Korea. The so-called “fusion Gugak (lit., national music)” has pursued contemporaneity and popularity, escaping from the old and conservative images of Korean traditional music. For the recent several years, Korean government has supported the fusion Gugak groups, seemingly more than traditional music groups or individuals, with an intention to spread Korean traditional music to young generations and make the traditional music alive. Though there were some concerns over fusion Gugak that the musical grammar and aesthetic order of traditional music is chosen superficially to suite to Westernized public taste under the name of fusion, distorting and losing the essence of traditional musicality, we seem to agree that the fusion Gugak contributed to popularization of traditional music as we imagine a Korean popular culture of the future. However, there exists a continuous dilemma of conflict between nationalism and commercialism in it. This paper will take some examples of Korean fusion Gugak and its group, and examine the current situation of the conflict between nationalism and commercialism.

Keywords: popular, traditional, Fusion Gugak, authenticity, nationalism, Korea

Resounding Pleasure in Soundscape Studies

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In this paper the centre of attention is put on the praxis of small sonic pleasures in sensory remembering. An often repeated shared assumption within soundscape studies is that we must always be aware of the multiple ways in which people both consciously and unconsciously use sounds in creating their meaningful lived spaces, rather than just passively succumb to the sonic environment as victims of 'noise'. The paper aims at developing this rather basic assumption further, as praxis the term referring to practice being informed by theory, and theory being informed by practice. The ethnographic materials that form the basis of the presentation come from three substantial soundscape research projects. Instead of the grand narratives of resistance, the paper focuses on analysing the small pleasures in sonic and other sensory remembering the pleasures interestingly situated within the intersection of mind and body, culture and biology. What kind of small pleasure does the rain falling on shingle roof in a summer night provide for a 91 year old woman, who after more than 80 years still could hear the sound in [her] ears, and remember the atmosphere at the attic? A tempting argument is, namely, that through memory work small sonic pleasures extend our choices. They often have to do with the shared knowledge about the shaping of our own history and culture. As a counter-argument, however, the paper discusses the nature of the exigency to read resistance and/or actorship even in the smallest of pleasures.

Keywords: sound, pleasure, dangdut, soca

IASPM Australia/New Zealand: Then and Now***B. Johnson***

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In keeping with the theme of the conference, this paper presents two views of the development of IASPM and its context, but taking the particular case of Australia/New Zealand. Bruce Johnson speaks as one of the early members of the community. IASPM Aust/NZ held its first conference in Sydney in 1992. Until that time, researchers into popular music in the region were dispersed and marginalized, if not actively ostracized, by the local community of musicologists. Those of us who were active in that early period can all report examples of various forms of hostile ghettoisation, ranging from finding ourselves in a quarantined sub-category at musicology conferences, to watching outraged musicologists ostentatiously walk out of a conference paper on popular music.

Since then the balance has altered to the extent that traditional musicology can no longer openly ignore or condescend to its junior field. But as Liz Giuffre describes, growing acceptance brings its own risks. It is now possible in Australia to complete undergraduate and post graduate courses in popular music, however this narrowing has also resulted in a ghettoisation. Popular music scholars who have been bred in this discipline exclusively can fall victim to the temptation to preach to the converted rather than to continue to work to expand their studies beyond the subject of their interest, and it is this need to continue to create bridges between existing disciplines, and to continue to explore popular music from a variety of academic angles, that remains a challenge for newer popular music scholars.

Keywords: regional, popular music, research, history

Introducing the International Institute for Popular Culture (IIPC)

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The International Institute for Popular Culture is a multi-disciplinary research unit, concerned not only with issues in contemporary popular culture but also in its history and transformations. The Institute is committed to pursuing academic excellence in the following areas: popular music, radio, film, and television, new media and information technology, festivals and urban cultures, youth cultures and subcultures, cultural industries, consumption and material culture, sports, stardom and fandom. The Institute is open to methodologies and theoretical insights, but it places special emphasis on the questions of popular culture as heritage and the social role of popular culture.

The institute is located to the city of Turku, Finland. We aim to introduce the research and teaching conducted within the institute, the means of publishing research via our book and online series, and the visiting possibilities for scholars and students. See the WWW-pages at <http://iipc.utu.fi/>.

Keywords: IIPC, research opportunities, visiting scholars, publication possibilities, University of Turku

How did Popular Music Come to Mean “Música Popular”? Terminological Dilemmas in the Reception of Popular Music Studies in Latin America

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What are we referring to when we say Popular Music and what happens when we use this term outside of the English-speaking world? Academics in Spanish-speaking Latin America have had to deal with terms such as popular music and “musica popular” translated via equivalency (or lack thereof) rather than usage. As such, one can see how the term may have been adapted in certain circumstances to adhere to international trends in the study of popular music. This begs an important question; do these adaptations live up to the way in which they are understood outside of the academy in a broader sociolinguistic context?

In view of IASPM’s fruitful reception in Latin America, this study will examine Popular Music Studies influence in the articulation of terms, such as Musica popular, whose usage has long etymological background. It also aims to bring to light certain terms that have been previously applied in Latin America to what is now known as Popular Music Studies, such as Carlos Vega’s Mesomusica. Furthermore, after examining the academic uses of Popular Music and Musica popular, the aspects of how these terms are presented in mass media will also be examined.

This study is based on an analysis of publications in both Musica popular and Popular Music studies over the past 30 years, including authors such as Tagg, Middleton, Aharonian, Gonzalez and Vasquez. Attention will also be paid to the terms usage in the English and Spanish language press and print media.

Keywords: popular music, musica popular, Latin America, terminology, media

Popular Music Analysis: Debates and Explorations

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Perhaps one of the most controversial areas of popular music studies over the last thirty years or so is music analysis or, musicological studies of popular music. Some sociologists argue completely against any musicological analysis, saying that music analysis could elucidate only a tiny part of the much broader phenomenon. Some musicologists, on the other hand, argue for music analysis, saying that it helps us understand how the very music we study is made, whether it may be a tiny issue or not. Between these two poles, there are also interdisciplinary scholars who argue for an integration of sociological and musicological approaches. These three types of arguments came and went, according to the external situation of the time. Sociological arguments were conspicuous when popular music studies had to be established apart from musicology. Interdisciplinary arguments were strong when different humanistic fields were seeking ways of collaboration. Musicological arguments were powerful when popular music came to be included in university music departments. While these debates were going on, analytical studies developed with increasingly varied and sophisticated approaches. Some apply Schenkerian methods, while others apply PC-set theory. Some apply detailed metric theories, while others employ fine modal-harmonic theories. Some recent analytical works are remarkably insightful. Given that many music analysts indeed found out what is unique to popular music, music analytical works should continue to contribute to popular music studies, while the various debates over these works should also continue to help us reflect upon methodological issues.

Keywords: music analysis, musicology, Sociology, interdisciplinarity, debates history

'We Listened to our Mixtapes of Lovesongs, Talking about Boys' - Young Finns and the Introduction of Cassette Technology***K. Kilpio***

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In 1970, compact cassettes were rapidly changing music listening practises. A Finnish local director of the multinational record company EMI pronounced on the future of empty cassettes: people could not be bothered with home-taping in the long run, but would soon prefer buying only quality recorded tapes. He was wrong. This paper studies the introduction and marketing of compact cassettes to Finns from late 1960s till the end of 1970s. A major change in Finnish advertising in 1960s had introduced lifestyle, sex and relationships as ingredients for selling consumer goods. Extensive campaigning and branding became parts of effective marketing. Cassette advertising made visible a new mobile lifestyle and the emerging ubiquitous nature of music listening, as well as social and intimate situations. Enjoyment of music and sex were connected in several ways.

C-cassettes were a success because they answered important needs of music consumers. Music was a vital part of Finnish youth cultures. Users of cassettes remember them as essential devices in constructing and conveying ones identity. An active role as mix tape assembler and recommender of new music was welcomed by music listeners, especially young people. But were they ready to accept the roles and ways of using cassette technology suggested by advertisers? If not, what kinds of surprises was the business in for?

The questions are answered by analysing magazine advertisements from 1960s and 1970s, users memories of c-cassettes (from an Internet survey) as well as contemporary texts on changes in music listening.

Keywords: mobile music, c-cassettes, music technology, advertising, music consumption

On the Impact of Popular Music Studies in the Bulgarian School (In Memory of Gencho Gaytandjiev 1935-2010)

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Gencho Gaytandjiev, a pioneer in Bulgarian popular music studies, innovator in musical pedagogy, scholar, journalist, university teacher, and the author of numeral scholarly books and music text books, was among those revolutionary individuals who back in the late 1960s began to challenge the conservative realm of traditional musicology that dominated the then Bulgarian music scholarship. This paper aims at focusing on his pedagogical concept developed in the specific socio-cultural context within Bulgarian society and applied over the last four decades through multifaceted activities, including in the series of music text books designed for all grades of the Bulgarian general school. Aside from the fact that Gaytandjiev gave a great deal in breaking the mainstream musicology in order to meet actual social demands, his pedagogical views stimulated the advanced humanitarian understanding that education, especially in the field of arts, must contribute to the development of thinking individuals able to appreciate various artistic values. By taking a closer look at the way such democratic, pluralistic and dialogical attitudes were introduced in the mass Bulgarian school, attention will be drawn also to the issue concerning the specific impact of popular music studies on Bulgarian society.

Keywords: music, pedagogy, democracy, pluralism, Bulgarian school

'Si-ghetto Fabulous': Kwaito Musical Performance, Performativity, and Consumption in Post-Apartheid South Africa**X. Livermon**

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This paper uses an examination of kwaito musical performance to look at the question of social inclusion in post-apartheid South Africa. Predominantly associated with young, black township youth, media representations of kwaito music and kwaito performers offer a telling portrait of the unease with which young black bodies have both been simultaneously incorporated and excluded from the post-apartheid public sphere. By examining how kwaito artists and kwaito fans engage in a number of performative identities, I will reveal how kwaito musical performances force a rethinking of the terms of social inclusion in contemporary South Africa, particularly the politics of consumption that structure such forms of inclusion. In particular, I will examine how kwaito music creates the space for a serious consideration of young black township based subjectivities as an important voice in the contemporary South African public sphere. In essence, kwaito musical practices challenge the very concept of “whom” or “what” is marginal in contemporary South Africa, insisting the entire time on inclusion on their own terms. “Ghetto fabulousness” a form of consumer behaviour attached to kwaito musical practices and self-fashioning throughout the African Diaspora is examined as one manner through which performances of the self are attached to questions of consumption.

Keywords: kwaito, consumption, performance, identity, African Diaspora

The Interplay of Ethnic and Other Identities in Tsonga Popular Music

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Studies on black South African popular music have often invoked the idea of identity performance: certain music genres are associated with particular ethnic identities, for example maskanda with Zuluness. This work has shown how various South African popular musics reflect and construct ethnic identities. Although ethnic identity continues to be performed in contemporary black South African popular music, there is also, I argue in this paper, a performance of and discourse on identities that exceed ethnicity.

In this paper I focus on the relationships between ethnic and national (South African) identities as manifested in the stories and music of two Tsonga musicians from different generations, General MD Shirinda and Jeff Maluleke. From several in-depth interviews with these musicians I analyse their use of language, thematic tropes, and modes of self-representation, in their music and in their discourse on (their) music during apartheid and post-apartheid times. In so doing I show how musicians thinking about and practicing of identity moves between different levels of affiliation at different historical moments.

Keywords: identity, genre, ethnicity, Tsonga, popular music

Hip Hop Popular Music in a Global Collaboration for Sustainable Social Justice and Corporate Accountability: From Grahamstown to Chile, July 2010

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The 2010 Soccer World Cup in South Africa was promoted as an event that would provide incredible opportunities for showcasing the work of artists in the region. Reality was in fact very different and the few South African artists who were involved in the advertised music events, only achieved the right to perform, as a result of struggle for a platform. But other fascinating struggles involving popular music occurred one of the most significant being the collaboration of hip hop artists for social justice from every continent Africa, Europe, Latin America, Australasia and North America in a campaign to promote justice and corporate accountability, probably the toughest human rights struggle yet on the world agenda, given that corporates operate beyond national boundaries and do not regard themselves bound by any laws. This initiative grew out of the activism of the Fingo Revolutionary Movement, based in Grahamstown, and led to the compilation of an album of 21 original tracks called Officially Offside. The compilation crossed every boundary including race, class, language, age, gender and religion. It represented the use of the capacity of a technologically-connected flat world to open up unique collaborative possibilities for advancing a social justice agenda rather than the corporate agenda of individual empowerment and competition. The global collaboration promoted the possibilities of a world characterised by the fair and equitable distribution of social, environmental and economic resources between people, places and generations (NEF definition of sustainable social justice).

Keywords: Hip hop, globalisation, social justice activism, social inclusiveness, corporate accountability

Locating the Japanese and the Jamaican in Japanese Reggae/Dancehall

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At the Yokohama Reggae Festival, which featured mostly Japanese artists and attracted sell-out crowds of 30 000, a Jamaican DJ told me, “Japan must be the biggest reggae market in the world.” Japanese reggae/dancehall has achieved commercial success, with large festivals around the country and recordings topping charts.

Noteworthy is the Japanese artists’ deep engagement with the genre and Jamaica. Mighty Crown has won international contests for sound systems. Many Japanese artists live in Jamaica for long periods and maintain ties to Jamaica, picking up dub plates, holding recording sessions, and organizing Japan-based concerts for Jamaican artists.

This close association with Jamaica has led some Japanese artists to insist on affinities between their culture and Jamaica’s. Many come from beach communities rather than Tokyo; several are members of ethnic minorities in Japan. They see similarities between the Japanese language and Jamaican patois. Some adopt behaviours at odds with Japanese norms, such as coarsening their voices to approximate Jamaican vocal timbre or adopting openly homophobic attitudes.

Drawn from interviews with leading artists and managers, this paper discusses the development of the Japanese reggae/dancehall scene, exploring the history of its reception in Japan, the business infrastructure that made it commercial, and the redefinition of authenticity in each genre. In particular, I will address the schism in the community regarding homophobia and the use of the Japanese language to assess the selective fusing of Japanese identity with Jamaican culture. I will also consider the opinions of Jamaicans who have dealt with Japanese reggae artists.

Keywords: dancehall, reggae, Japan, identity, globalization

Leisure and Popular Music in Argentina: Influences of Folklore and Tango in Politics and Culture through History***Ms. C. Martinez Mullen***

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This paper will explore the historical development and appropriation of popular music by civil society, in particular Argentinean Folklore and Argentinean Tango. This will involve the analysis of:

Firstly, the appropriation of these musical styles as leisure time reinforcing the ideals of national identity promoted by the dominant and hegemonic powers;

Secondly, as a way of creating political resistance by the popular sectors in the very complex Argentinean history;

Thirdly, in this current era of international media and global culture, this popular music was also re-appropriated as a tool of commercialisation and commodification by different areas of the culture industry including the tourist industry.

Thus, today consumption of folklore and tango as leisure is not only associated with politics and political powers, and as cultural identity and the sense and feelings of nationalism and national belonging but also, economics play an essential role, developing a mass industry consumed not only by the Argentinean population but also internationally.

Key words: Leisure, popular culture and popular music, ideology and power, national identity, popular identity, hybridisation of a multicultural nation, social class condition, hegemony and counter-hegemony, and commodification of cultural practices

“Sounding Out the Townships”! - The Development of the Mobile Music Listening Culture among Contemporary Urban Youths in South African Townships

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The emergent youth culture of the 21st Century has largely been impacted by globalisation. Similarly this phenomenon has significantly transformed the global music industry, thus facilitating the development of an audio mobile culture, mostly amongst the youth. According to Michael Bull, this mobile culture is epitomised by an individual's 'colonization of "representational space" enacted through the consumption of forms of aural (mobile) communication technologies' (2005:176). Inspired by Bull's book, *Sounding Out the City: Personal Stereos and the Management of Everyday Life (Materializing Culture)*, which introduces the concept of the auditory experience of self and place, as well as exploring the role of mobile music technology in daily life; the objective of this paper is to assess whether the existing discourse on the culture of mobile listening is appropriate in defining the mobile music culture in Southern African townships. This paper will explore the following assertions based on Western musicological scholarship: the role of music as a facilitator of social networks; the concept of taste publics that form part of an imagined or virtual community of users who use mobile music devices; the practise of file-sharing as a means of sustaining the culture of mobile listening, and the fetishisation of portable music players.

This paper is based on fieldwork conducted amongst youth aged between 19 – 25 years old of diverse ethnic and socio economic backgrounds in Grahamstown, SouthAfrica.

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Key words: listening culture, mp3, township, fetishisation

Remembering Music During the Chilean Dictatorship

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In this presentation, I will examine some of the ways in which music was used during Pinochet's rule in Chile, and the significance and associations attributed to these practices at present. For this purpose, I will discuss how musical practices are integrated into accounts of personal memory using in-depth case studies of four individuals who were interviewed in 2007 and 2009

Music during the Chilean dictatorship was subject to a multiplicity of uses in daily life, where the relationship between ideology and form was rather complex. This paper argues that remembering music present during the participant's life under military rule in Chile, can evoke a variety of memories linked to collective and individual experiences. At times, these memories highlighted the direct effects of the political system. However, more often than not, remembering music during the military period brought to mind forms of identity which do not greatly differ from the ways in which 'individuals [generally] configure themselves as subjects who act and feel things in relation to music, [or] how music is a resource for producing and recalling emotional states' (DeNora 2000: p.107).

Addressing the presence of music in daily life during this period further problematises binary notions that closely tie musical practices under non-democratic regimes as a signifier of political support and/or opposition. This paper will certainly explore those instances in which music helped to define a political position, but will also argue that music could facilitate particular social spaces which transcended political divisions. I will frame this discussion by referring to Turino's discussion of the self, identity, and culture (2008: pp. 93-121). The examination of a range of music consumption activities in this paper reveals a multiplicity of music uses and reinforces the complex nature of musical practices under the Chilean dictatorship.

Keywords: dictatorship, popular music, memory, Chile, cultural cohorts

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Contemporary Scottish Folk Music: An Ideological Survey

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There are always problems in attempts to conceptualise any musical movement or genre, and the existence of Scottish folk music is certainly no exception. Does the term carry any musicological weight? How important to its definition is its interaction with other ideas such as Scottishness and tradition, and where are these concepts located? Between January 2009 and March 2010, I interviewed a number of professionals, currently resident in Scotland, involved in the creation and distribution of folk music. The aim of this research was to uncover what, according to these performers and other industry representatives, gives Scottish folk music its meaning. What methodology best documents and allows for the analysis of Scottish folk music in its own terms? This paper will examine the results of these interviews and discuss the types of ideological issues associated with the artists' interpretation of what it means to be a modern Scottish folk musician.

Keywords: folk, Scottishness, tradition, ideology, methodology

Mediating a New Afrikaans Musical Identity in Post-Apartheid South Africa

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In this paper I examine the relationship between the Afrikaans youth and popular music, and in particular, how they use music to mediate a new 'inclusive' Afrikaans identity. With the end of apartheid in 1994 the media opened up and South Africans were exposed to a flood of new sounds. Young Afrikaans musicians are drawing upon these sounds, which are both local (Kwaito, Maskande) and global (punk rock, hip hop, electro) to negotiate an identity that moves away from the older nationalistic idea of being an 'Afrikaaner' to the more inclusive identity of being an 'Afrikaans-language speaker'

The international media largely has viewed the 'Afrikaans' person as white and as being complicit in the workings of the apartheid system of the previous generation and government (1948 - 1994) which oppressed the black majority of South Africa. It is this identity that the youth are trying to distance themselves from through the use of popular music. The concept of being Afrikaans refers more today to being an Afrikaans-language speaker. It is this power shift through the use of sound I am investigating.

In the last decade Afrikaans music festivals have become more inclusive with white, black and coloured Afrikaans-speaking musicians performing in traditionally 'white' Afrikaans speaking domains (KKNK Festival). This provides an important site for the promotion of their multi-dimensional contemporary musical idioms which are tran-racial and trans-gender. As Les Back States, 'Music can play a role in undermining the ideology that socio-cultural groups-including nations are hardened, regified categories'.

Keywords: post-apartheid, Afrikaans popular music, identity

I Represent South African Culture - Expressions of Identity in the Work of South African Hiphop Crew, Die Antwoord

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Post-1994, substantial academic writing has been dedicated to the negotiation and formulation of non-White identities in South Africa via expressive/performance arts. In a 2004 essay however, Christopher Ballantine examined the extent to which 'White' South African popular musicians attempted to re-evaluate their identity in the post-apartheid era. Citing the country's history of asymmetrical opportunity and subsequent reversal of racially based authority, Ballantine pointed to White musicians need for self-reinvention...that [was] ironic, unpredictable, [and] transgressive. The recent popularity - and notoriety - of Cape Town-based hiphop crew 'Die Antwoord' (The Answer) embodies these ideals. Their appearance on the South African and international musical horizons has come under scrutiny due to the seeming appropriation of non-White cultural practice and physical signifiers. Pioneered in the late 1980s by non-White artists, hiphop originating from Cape Town is marked by socio-political critique and expressed in geo-specific vernacular form. Groups like 'Prophets of the City', 'Brasse Vannie Kaap' (- Brothers of the Cape), and 'Black Noise' consistently advocated community development and social responsibility in their texts. Instead, 'Die Antwoord's' explicit narratives and portrayal of borrowed social markers are viewed by detractors as parody and more emphatically, as blackface. This latter charge both gains and loses purchase when considering the opening monologue by frontman Watkins Jones: I represent South African culture...I'm...all these different people fucked into one.... In my analysis of their work, I propose that 'Die Antwoord's' careful selection and performance of familiar South African cultural tropes and possessions, ultimately reflects an all-inclusive and nationalist aesthetic.

Keywords: cultural authority, representation, politics, ownership

Travels of Musical Notes: Memories of Mozart and Jay Ho!***M. Mukherjee***

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Most studies on music within Cultural Studies are not about music per say. These primarily examine cultures of music, its memory, and flows. Within this context, this audio-visual essay/presentation follows the travels of one musical composition and at least four or more variations of it. It analyses the meaning of one song from the film Chhaya (1961) by the Indian composer-musician Salil Chowdhury. Based on Mozart's symphony no.40, this song 'itna na mujhse tu pyaar badha' entered the Indian popular domain to become an iconic composition that in a self-conscious way popularized western-classical notes. While the uses of clarinets, strings, or flutes have a longer history in Indian films, Chowdhury's music underscored its influences. In my understanding, the contemporary composition Jay Ho!(from Slumdog Millionaire,2008), by Academy award winner musician-composer A R Rahman, rearranges Chowdhury's song on a different musical plane, which is then followed up the song (and music-video) of Pussycat Dolls. The thrust and the hook of the Pussycat Dolls number seems to be that it has reworked a 'Bollywood' song for American listeners.

This audio-visual essay tries to study such displacements, journeys, questions of authorship, role technology in reception, and the function of musician within this contested terrain. The primary questions that come up are the problems of memory and forgetting of certain musical notes, its origins, and passages. Moreover, the processes through which certain musical patterns enter the popular to loose its identity and become a part of something that may be totally different are crucial here.

Keywords: Indian film-music, musical compositions, memory, popular domains, reception

Sound in 'Lost' and the Disavowal of Reality

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This paper will look at the use of synchronised sound in the American television series 'Lost' (2004-10). Here the music score and sound effects bypass the conventional distinction between diegetic and non-diegetic sound, thus blurring real and imagined events within the fiction. I will show how the soundtrack reflects a subjectivist tendency in current mass communication, where opinions dominate over facts and information is subject to spectacularisation. The inclusion in the plot of issues such as torture, terrorism and multiethnic societies, which at the time of the screening were at the centre of the public debate, makes this use of communication especially problematic.

The effect of sound in 'Lost' is not just one of disorientation, as it also brings about the conviction that there is no available perspective that would grant an understanding of the countless mysteries that will mainly remain unsettled until the end of the series; accordingly, the possibility itself of a rational explanation is often substituted by turning to conspiracy theories and the esoteric. Background sounds play a role in generating this divergence between reality and perception: if reality is frequently mystified, any means to know, understand and control it, starting from sensorial functions, is constantly frustrated, so that the spectator has to relinquish to the inexplicability of facts. I will read this loss of perspective in the light of the theory of alienation, explaining how music is used in order to obtain a derangement of perception.

Keywords: lost, realism, conspiracy theory, senses, alienation

Diversity and National Identity in Globalization: The Brazilian Music Case***M. Nicolau***

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This study investigates how the national identity operates nowadays and how it is articulated with other processes of identifications typical of the globalization, such as the regional and ethnic identities (which presupposes boundaries) on one hand, and the global identity on the other hand. Brazilian Music is a privileged focus for such an investigation. Since the beginning of the phonographic industry in the 20th century, it has always been discoursed as related to the national identity. Therefore, the changes on its recent discourse in the international market can reveal much about the new significations of the national identity. Having national and regional music export projects (like Brazilian Music Export Office, Music from Pernambuco) as its empirical object and the international music trade fairs and festivals as its empirical locus, this study concludes that the national identity of our time is discoursed through the motto of the diversity breaking the old one people, one culture system articulated in a global dimension. This new situation brings new forms of hierarchies and control, according to which, some identities are more valuable than others and may be legitimated as global. How these controls and hierarchies operate is also the focus of this work.

Keywords: diversity, Brazilian music, identity, globalization, nation

For a Pragmatic Analysis of Music Reception in the Digital Age

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With the advent of the internet and the digital world, cultural practices have been massively transformed and cultural studies are therefore challenged: music for instance, through online downloading, has never been so accessible for those familiar with internet and technology. This new Eldorado has been developed by internet users/music listeners for the benefit of all. After fighting the phenomenon in many different ways, cultural industries decided to engage in the digitalisation process, by trying to regulate the online offer in establishing legal platforms (iTunes is the most used and famous one) and by adapting new devices to transfer music files, such as USB sticks, MP3 walkman, external drives and iPods.

As a result of this upheaval in the world of music, consumers now have plenty of choices in their way of consuming, accessing and listening to music: downloading legally or illegally, buying physical devices (CDs, vinyls), listening to them on many different devices (computers, stereos, walkmans or iPods), at any time and any place. The set of practices around music reception seems to be more and more individualised and questions the meaning of music for listeners, also in a more personal way. That's why a pragmatic analysis of the interaction between music and listeners needs to be imposed in the digital age.

Consequently the paper will first focus on the definition of a pragmatic sociology towards music in the digital age. The second part will detail results of this approach over the digitalisation of music.

Keywords: pragmatism, sociology, digitalisation, music Files, reception

'Double Take': A Dialogue on Zulu Popular Music on a World Music Platform***K. Olsen¹ & B. Titus²***¹University of KwaZulu-Natal²Universiteit Utrecht*Correspondence: olsenk1@ukzn.ac.za; b.titus@uu.nl*

Maskanda is a South African performance practice grown by young Zulu men in the “in-between spaces” occupied by labour migrants at the turn of the 20th century. Its status as “Zulu music” results in various (and sometimes contradictory) notions of authenticity and constructions of identity.

In South Africa today, maskanda functions as pop music and traditional music at once. It is included in every aspect of contemporary life as entertainment, and actively responds to national and international popular performance trends. Its “traditionality” comes most obviously with its visual cues, its inclusion of izibongo (spoken self-praise), accompanying dance routines, and sonic references to musical practices associated with a rural lifestyle that is to a large extent imagined or disconnected from the reality of everyday functioning.

In an international context, maskanda’s popular and traditional status as “Zulu music” accounts for its marketability as a “world music” category. In this paper, we elucidate this by focussing on maskanda musician Shiyani Ngcobo and his short tour of The Netherlands in June 2010. We look at the (implicit and explicit) exchange of Dutch audience and South-African performer expectations in an attempt to tease out the aesthetic criteria that are called into play to render what is perceived to be a successful “world music” performance. For this purpose, we also compare Ngcobo’s production of two CDs: one for an exclusively local market and one (in preparation of the Dutch tour) for an international audience.

Keywords: Shiyani Ngcobo, maskanda, South Africa, Zulu music, world music

Rituals in Popular Music

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Do people need rituals? Is it possible to identify some ritual features within the current popular music? The process of “ritualizing” of pop culture as a reaction to fetishistic emptying of the content. Ritual as a repetition of the same act, which brings some spiritual or another value. Functions of ritual in the past and today. Exploitation of some ritual features for advertising and agitprop purposes. Characteristics of rituals, examples of rituals from the nonmusical sphere, examples related traditionally with music, rituals within the current musical sphere. Particular examples from the Czech music scene such as “christening” of new released CDs, special live show actions for an audience etc.

Keywords: Ritual, rite, ceremony, popular music, live show, “christening” of released CD

Punk in Body, Mind and Society***B. Perasovic & I. Mijic***

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Some research subjects cause researchers to interrogate and rethink their personal and professional lives more than others; they simply call for a more profound level of understanding and specific explanation. This paper is borne of such research. It is based on the results of the first research of punk conducted in Croatia as a part of a (UK) Arts and Humanities Research Council project Post-socialist punk: Beyond the double irony of self-abasement.

Our findings have led us to distinguish three levels of analysis in the behaviour and everyday life practices of people who participate in the Pula punk scene.

The first level concerns the punk experiences relation to the body. We suggest that lyrics, music and symbols become punk through bodily experience. (Ab)Use of the body at concerts, performances and gatherings is one demonstration of this. The second level involves more intellectual and textual practices such as fanzine publishing, organizing lectures and discussions, all of which frame punk as a political discourse. At the third, social, level we found a wide range of relations that shape everyday punk practices such as gender relations, creative collaborations and alternative economical practices including DIY etc.

This paper will thus explore a contemporary punk scene via notions of the body, mind and society as different expressions of a common phenomenon.

Keywords: punk, body, politics, economic practices, Croatia

Indie Labels in the 21st Century - A Longitudinal Study of Scotland's Chemikal Underground Records

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Chemikal Underground Records was formed in 1995 by members of Glasgow band The Delgados. The label has released records by many of the most important Scottish and international independent artists including Mogwai, The Delgados (and associated post-Delgados solo projects), Arab Strap, Radar Brothers and new material from legendary psychedelic survivor, Roky Erickson. The label's sister business is Chem19, a recording studio and production team which has produced records by The Phantom Band, Zoey Van Goey and Franz Ferdinand.

The Delgados split in 2005 but Chemikal Underground continues not only as a viable business but also as arguably the most culturally significant independent label in Scotland in the last two decades. Drawing on original interview material gathered from all four directors of the company in 1999, 1997 and in 2009, this paper explores the changes in creative, cultural and economic constraints within which Chemikal Underground operates. I argue that, what I have suggested is the 'post-indie' conceptual and ideological model first developed by the label in the late 1990s has been central to its ability to adapt to change and to retain its relevance in a challenging technological-economic environment.

Issues addressed include: record formats and packaging; constructions of authenticity; use-value and economic value; national, regional and local identity in cultural production; local and national popular music policy.

Keywords: independent record labels, post-indie, Scotland

The Embodied Aesthetics of Kwaito and House Music in South Africa

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The most popular youth music styles in the post-apartheid South Africa, “kwaito” and house, have aroused concern and criticism in many academic and non-academic commentators. These musical genres are seen to signal increasingly hedonistic and consumption-oriented lifestyles, and hence a socio-moral crisis, among the black youth especially. The youths apparent focus on stylising the self and the body is regarded as a backlash to the politically cognisant ethos of the past decades.

I will problematise these views by exploring the connections that the present styles create with the local histories, on the one hand, and the global styles, on the other. It is the embeddedness of the youth music genres in the historically older township styles of dancing and embodiment that makes them unintelligible to the largely middle-class critics of the musical styles. The paper argues that these kinds of genres cannot be understood without a holistic approach to the musical performance. Furthermore, a full understanding of both the musical styles and the discourses around them requires examining them in the broader historical and political context.

Keywords: kwaito, house music, embodiment, dancing, politics

'Mutants of the 67th Parallel North': Deformity, Mutation and the Transformation of Everyday Life

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On a hand-made poster in the 'HQ' of the Biker Club in Vorkuta, the three members of the local punk band Mazut loom out of the darkness, their faces comically distorted and framed either side by the words 'Fucking noise' and 'Mutant-morons'. Is there more to this than the reproduction of another local variant of the 'punk' as feckless rebel or benign fool (urod)? The paper looks for answers to this question in interviews, field notes, audio and visual recordings gathered in autumn 2009 in a deindustrialising city in the far north of Russia under the auspices of the AHRC-funded project 'Post-socialist punk: Beyond the double irony of self-abasement' (2009-13). Empirically, the paper traces tropes of 'mutation', 'mutant' and 'moron' within the music, performance and self-identifications of punk scene members and explores their demonstration in the plasticity of facial and bodily gestures, in song lyrics and everyday talk. Theoretically, the paper considers potential connections with George McKay's (2009) recent work on body, disability and popular music but suggests that the importance of the mutating-self might be understood best by returning to the unresolved (and remarkably under-researched) question of the relation between 'everyday life' and 'subcultural life' (Clarke, Hall, Jefferson and Roberts 1993). 'Mutation', it suggests, may signal a boundary crossing between 'everyday life', marked by heavy physical and emotional demands of routines of paid employment and family lives, and 'subcultural life', as a practice of the enactment of (a consciously temporary) freedom from them.

Keywords: Russia, punk, 'subculture', everyday life, the local

Space, Place and Sound: Situating Jazz in the Practices of South African Appreciation Societies***B. Pyper***

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Among the contrasting post-colonial music scenes to have emerged in South Africa during the transition from apartheid, voluntary associations of jazz lovers known as clubs, stokvels or appreciation societies remain a relatively under-documented aspect of township musical life. Yet on any given weekend, in a variety of locales ranging from working-class private homes to local taverns to larger community halls, groups of formally constituted jazz aficionados criss-cross urban and rural spaces to attend listening sessions, where globally circulating jazz recordings, and sometimes live musicians, are reinscribed with a range of local meanings through various performative practices. In this paper, which draws on my doctoral ethnographic research, I will examine the particular ways in which jazz is situated in this milieu as sounds with their origins in places like New York, Chicago, Copenhagen or Tokyo are integrated within South African soundscapes. More broadly, this project considers the ways in which listening, no less than musical performance itself, is socially enacted, culturally and historically contingent, and implicated in the transformations occasioned by modernisation, musical commodification and transnational circulation.

Keywords: jazz, listening, South Africa, localisation of global music commodities

Local is Lekker? The Perceptions of South African Music among Durban Adolescents

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Popular music in South Africa was a way to uphold the racial divisions of the apartheid regime. Different genres of music were pitched at certain segments of the population and music came to be viewed as white music, black music and so on. This, coupled with the fact that during apartheid local music was often discredited for political reasons, led to the notion that local South African products were inferior to those from the West and negative attitudes to certain locally produced cultural products were formed. This paper will look at the state of South African popular music and its popularity among teenagers in Durban in 2004, ten years after the end of apartheid. The research reports on both qualitative and quantitative data collected from Grade 11 learners in Durban, South Africa which looks at their responses to local music, their perceptions of local music and their access to and support of local music. The results show that respondents support very little in the way of local music, with regard to listening to local music, purchasing local music and supporting local concerts. It will then go on to discuss the media that the respondents were exposed to and whether any correlation occurs between their media exposure and musical preferences.

Keywords: South Africa, youth, local music, media, perceptions

Jazz, Space, and Power in Apartheid South Africa: The Army and the Church

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Drawing on a dramatic trope of ‘actors’, ‘theatres’, and scripts, the proposed paper theorizes some ways in which the power relations that attend individuals’ experiences of performing and listening to jazz are inflected by the spaces and places in which those experiences transpire. Empirically, the paper focuses on the memories of interviewed jazz musicians and audience-members active on the jazz scenes of post-apartheid Durban and Johannesburg. It describes how some of these musicians’ and listeners’ participation in the military and church spaces of apartheid South Africa variously enabled, constrained, and ultimately politicized their musical activities.

Keywords: jazz, space, power, apartheid SA, Doreen Massey

Dub Step: Dub Plate Culture in the Age of Digital DJ-ing

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This paper will inquire into the roles of vinyl and digital DJ-ing within the context of Dub Step. Digital DJ formats offer logistical and economic advantages, yet vinyl 12" and dub plates are important to Dub Step for a range of historical and aesthetic reasons.

As a concept, the dub plate connects Dub Step genealogically to the cultural memory of 1970s Jamaican reggae sound system practices. As a one-off cut, each provides aura and authenticity to the DJ-producer. In the Dub Step music scene, they can appear in a variety of materials, from lacquered aluminium ('acetate') to vinyl and CDR. Some dub plates may eventually be released in small batches of 12" vinyl, making them rare collectors' items. Yet, a preference for vinyl seems quite surprising in a wider industry context, in which digital music production and distribution technologies have been normalised.

How does digital DJ-ing accommodate this assemblage? The paper will address Dub Step DJ techniques, based on by ethnographic research in London's specialist shops and clubs. Findings will be compared to the online forum discussions that offer a transnational platform to the Dub Step scene, which initially grew out of a specific cultural space London-based musical crossroads.

Keywords: Dub step DJ techniques

“Don’t Touch Me on My Studio”: The Sampling of South African Political Discourse in You Tube Music Videos***M. Robertson***

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In recent months, a spate of music videos using samples of the discourse of South African political figures has appeared on You Tube. In this paper, through an analysis of the comments posted on these videos, as well as of blogs discussing them, I explore the significance of this practice. For some (Benjamin 1935, Buck-Morss 1989), the aestheticisation of politics leads to a numbing of the populace and an inability to engage politically, as it shifts the attention from content to form, from contemplating the significance of political phenomena to a celebration of the surface appearance of things. These scholars have focused on aestheticisation in the visual realm. In this paper, I consider the sampling of political discourse as an instance of the aestheticisation of politics in the realm of sound. I trace the parallels as well as the differences between this and the visual aestheticisation of politics, and interrogate the argument that such aestheticisation is indicative of political impotence and that it implies political disengagement. Drawing on You Tube users’ and bloggers’ discussions of these videos, I then discuss alternative approaches to interpreting the significance of the sampling of political discourse in You Tube music videos.

Keywords: aesthetics, politics, sampling of political discourse, You Tube, South Africa

“I Live in a Tropical Country”: The Struggle for Meaning between the Politics and the Glorification of Body in the Song “País Tropical” by Jorge Ben Jor

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From a multidisciplinary approach, it will be discussed the meaning constructions for the song “País tropical” and how a political representation of Brazil gave way to a discourse of glorification of body. Surprisingly, in its release, “País tropical” was recorded three times, what points out its diversity of interpretations. This research will focus on the records by Wilson Simonal and Jorge Ben Jor, both because of their popularity and meaning constructions. During the dictatorship, this song composed by Ben Jor stood out against the others because of its lyrics, with nationalist identitary elements that sustained an ambiguous discourse of belonging to a tropical paradise, with carnival, soccer, women and no conflicts. Ben Jor put an emphasis on the political ambiguity by playing during his vocal performance. His record is usually seen as a praise of Brazil but in fact it is mainly a mockery of the country, like his partners of the Tropicalist movement were used to do. In the record by Simonal such ambiguity was broken up and gave way to a naïve nationalist discourse. His vocal performance, added to musical elements, reinforced the balance and sensuality of the rhythm, like in the carnival songs, stimulating the instinct and emotion of the audience. The analysis of the records shows that it is not valid to talk about music per se at all. On the contrary, it is necessary that our studies consider both music and lyrics, including the vocal performance, along with the musical elements and the socio-historical context.

Keywords: song analysis, meaning construction, musical creativity, Brazilian popular music, representations of Brazil

The Politics of Sound. Krautrock as a Different Space?

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Pop music in Germany after the Second World War was firstly dominated by so-called apolitical Schlager on the one hand and secondly by imitations and (later appropriations) of Anglo American role-models (think of Peter Kraus as the German Elvis in the late 1950s and The Lords as the German Beatles in the 1960s). Politically Germany struggled with coming to terms with the war past, mostly by avoiding uncomfortable confrontations. The process of de-nazification, initiated and carried out by the Allies, proved to be rather unsuccessful and many teachers and judges remained in, or returned to, their positions.

In this context, in the late 1960s/early 1970s, different groups of musicians all over the nation started to express their discontent with the political situation on the one hand and the state of pop music being nothing but imitation on the other. They aimed at seeking a way out of the unsatisfactory conditions in Germany and the limitations of international pop music rules.

In this paper I will show how what became known as Krautrock tried to create a sonic utopia by strategically experimenting with sound and by developing new structures of representations. In what way do the Krautrockers contest national (German) pop music practices and traditions and how do they position themselves as explicitly non-Anglo-American and non-German, yet ultimately create a genre that will later become labelled as the most German of all.

Keywords: Germany, Krautrock, national identity

Coastal Networks and Local Hubs: Situating Early African Popular Music from Freetown to Cape Town

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Popular music consciousness in Africa during the late 19th to early 20th centuries developed along with the intermingling of cultures in coastal towns, a new form of pidgin' English, and the spread of European instruments primarily by West African sailors. This multi-site study of migrants' movement and settlements along Africa's western seaboard began by focusing on Kru mariners recruited from the shores of Liberia and Sierra Leone. Having a fascination for the guitar, they disseminated a two-finger picking style and a repertoire of guitar riffs, while absorbing the local idioms in palm wine bars. The music interaction transformed these spaces of leisure in the harbors of African port cities from Freetown to Monrovia, Accra, Lagos and Cape Town. With the introduction of the electric guitar in the 40s and an acoustic guitar 'comeback' in the 1980s-90s transnational genres emerged in this "palm wine guitar belt".

Recently expanding on my study to include the Cape Town and Simon's Town coastal Kru communities, it became evident that scant attention has been given to other Africans in South Africa compared to, for example, African American influences. Still alive in the memories of the musical community are West Africans who intermixed, contributed ideas and their professionalism within this milieu.

In this paper, I argue for more in-depth research on intra-African musical exchange. Questions of how popular music is socially situated and negotiated are critical to this discussion. While freedom in making aesthetic choices exists, challenges pertaining to social or economic circumstances, issues of ethnicity, race and nationalism so often jeopardize 'inclusiveness'. These factors will be discussed along with trends prior to the electronic media and in current practices in African popular music.

Keywords: Intra-African, multi-Site, coastal networks, guitar

Full Penetration: The Rise of Underground Psychedelic Dance Music and Culture into the Israeli Mainstream

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Though psychedelic electronic dance music and culture (PEDMC) networks exist across the planet, Israel is arguably where this subculture has attained its highest degree of national/cultural prominence. In fact, PEDMC has permeated contemporary Israel to such an extent that it is consumed by a diverse number of local communities and social groups in a vast array of non-immediately affiliated cultural contexts. Taking place in parallel to classic PEDMC gatherings i.e., remote and furtive outdoor drug-infused trance-dance parties mainstream PEDMC events serve different aims and purposes for communities as varied as the Bedouin in the South, the Druze in the North, Israeli Arabs in the West Bank, the Ultra-Orthodox, Modern Orthodox, Secular, Russian, Gay and Lesbian communities and even although less than Hip-Hop among recently arrived Ethiopian Jewish immigrants. While in most parts of the world PEDMC is considered a youth-dominated countercultural realm, Israeli consumers seem unaware or unconcerned with this discourse. Ironically, it may be that Israel has achieved its distinguished status as a PEDMC world capital not only due to the full-on reputation of its underground psytrance scene, but also because trance music is so ubiquitous within the Israeli mainstream. That is, these two seemingly contrasting spheres underground/dance subculture and conventional straight culture have symbiotically fashioned Israeli PEDMCs renowned standing. Discussed via an ethnographic based audio/visual presentation, the reasons responsible for PEDMC popularity in Israel are examined in light of an analysis of its idiosyncratic reception among various Israeli youth and the multi-functional role this music culture plays within quotidian Israel society.

Keywords: electronic dance music and culture, subcultural appropriation, psychedelia, youth culture, symbiotic deviance

Aesthetics, Anesthetics and Audiotopias: Listening/Imagining among Korean Expatriates in Johannesburg, South Africa

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A number of scholars, such as Michael Bull (2004), have discussed the technologically mediated aestheticization of space through sound. In this paper I will discuss such processes as a means through which certain members of Johannesburg's Korean expatriate community anaesthetize themselves in response to the experience of a disjuncture between South Korea and South Africa. During my fieldwork, I found that many of these community members regarded Johannesburg, and Africa in general, as a space that signified hostile alterity. The use of music appeared to be one way in which this experience of trauma could be dealt with. In giving this account, I hope to examine the relationship between processes of anaesthetization and aestheticization which are established through technologically mediated music listening practices (such as the use of iPods and radios), whereby the aestheticization of space (through music) allows for an anaesthetization of a sense of spatial dislocation. Following Appadurais point that the work of the imagination is playing an expanded role under conditions of globalization (1996) and Born and Hesmondhalghs discussion of musics propensity for imaginary evocation (2000), I will explore the ways in which imagining through music plays a facilitating role in alleviating this perceived trauma through the creation of audiotopias imagined, sonically constructed ideal spaces.

Keywords: aesthetics, Imagining, anaesthetics, Korea/South Africa, globalization

Elvis Presley in the South African Musical Imaginary***H. Sewlall***

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This paper has its genesis in an intriguing anecdote which transpired some years ago when I paid my first of several visits to Graceland, the home of Elvis Presley in Memphis, Tennessee. In one of the gift shops across the Graceland mansion I came across a retired American couple whom I had befriended earlier in the restaurant. Observing that I had selected a number of Elvis T-shirts, the woman asked me if I was purchasing them for myself. I replied that I was taking some for my two adult children as well as a few close friends. The woman then enquired, Do people in South Africa know Elvis? Mercifully, I did not have to respond to this annoying question as it was my turn to pay for my souvenirs, after which we hastily parted company. Of course we South Africans know Elvis! Or do we, really? The present generation is indebted to the proliferation of visual media which bring celebrities like Elvis to their homes, cinemas, schools and offices. But how did my generation of South Africans, those who grew up in an apartheid, pre-televisual South Africa, hear of Elvis? Using a historiographic approach, this paper is an attempt to explore that question, and in doing so it will reflect on the impact of the media then and now in creating perceptions of the Elvis of real life and the Elvis of sound, stage and celluloid in the South African musical imaginary.

Keywords: Elvis, media, South African, musical, imaginary

The New Patronage and the Death of the Star System

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The continuing decline in CD sales, the shift to music downloads, and the increasing difficulty of getting consumers to pay for music, have changed the character of the music business. These conditions specific to the music industry need to be understood in the context of the decline of a genuine mass audience which has meant that it is harder and harder for a performer to attain recognition beyond his or her niche. The dream of those entering the business since the 1950s has been to become a star, the creation of which was also the aim of the record companies whose A&R and publicity apparatuses were designed with this goal in mind. But now as the most popular music reaches a smaller and smaller fraction of the total audience, one could argue that the term “popular music” itself has become outdated and the position of the star has been in effect eliminated. The result is that musicians have sought new ways to support their work, cultivating what could be called new patronage on the part of their fans who by selling access or other intangibles instead of recordings. While this new model may ultimately allow artists more freedom (though historically, patronage did not), it will do so at the cost of impact. Although musicians doubtless still have much to say, the fragmentation of mass culture has meant that they are able to say it to smaller and smaller portions of the population. Meanwhile, listeners find themselves increasingly isolated from each other.

Keywords: star, patronage, industry, audience, technology

Bad Time to be Having a Good Time: Challenges Facing a Cult Rock Band

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Being a musician in a rock band is inherently challenging in several ways. For most popular musicians, their band is likely to provide little or no income it may even be costly to run. However, not playing music is inconceivable (Davis, 1990; Bruford, 2009). Rehearsing, recording, performing, promoting and distributing the music are responsibilities usually assumed by band members. These time-consuming, expensive, often anti-social activities form part of a lifestyle that involves complex portfolio careers for musicians, similar to those described in the classical music world by Bennett (2008).

Two members of UK/Ireland-based cult garage rock power trio the Eruptors, introduce from respective theoretical perspectives ideas about how they have engaged with creating, performing and distributing the band's music internationally over a career spanning nine years and three critically acclaimed albums. Marketing serves as a lens for presenting and discussing creative decisions such as album and song themes, merchandising, branding, and performing. Symbolic interactionism frames the musicians identities in various contexts with one another, within the music industry, and in other communities of practice such as academia, the teaching profession and home life. This qualitative, emic study provides first-hand accounts of how members of a band engage with various musical practices and carve their own rocking niches in the contemporary music business and along evolving career trajectories. Insider research such as this, about bands by band members, is a new and exciting direction in the literature on rock music.

Keywords: lifestyle, rock band, marketing, symbolic interactionism, career trajectories

Reggae Festival Geographies and Economies into the 21st Century

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In 1978 the world's best known reggae festival, Reggae Sunsplash, began until it ceased its annual staging in 1998. However, Jamaica is only the birthplace of the reggae festival as Reggae festivals have quickly occupied a global terrain thereby becoming a trans- geographical product. In 2010 alone, over 153 festivals have been listed in the Reggae Festivals Guide, some of which will only feature the appearance of one Jamaican reggae or dancehall act. Using the now defunct Reggae Sunsplash and Rototom Sunsplash as the main cases, the reggae festival is used as the main lens to pose questions about the definition of the reggae festival and the politics of the festival as product, performance act and transnational economy. How is the festival defined, and what are its essential elements? Where do they occur and what does a mapping of their geography, production and consumption chains reveal about socio- cultural and economic organization and agency? This papers advances on over ten years of research on performance geographies but begins a long journey to address the paucity of available data on Jamaica's creative industries, in this instance, the reggae festival. Ultimately the paper advances a theory of social cohesion/inclusion maintained across geographical and political boundaries in the globalization of both notions of citizenship and cultures of celebration where celebration is seen as a tool for advocacy, political agency and de-marginalization.

Keywords: reggae music, reggae festival, festival geographies, reggae diaspora, reggae identities

Missing Steps: The St Petersburg Music Scene Confined***Y.B. Steinholt***

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In the words of Russian sociologist Il'ia Alekseev, a flight of stairs has been missing in the stairwell of Russian popular music since the early 1990s. In the twenty years since the ascent to national stardom of the leading 'ruskii rok' bands of the 1980s, the vibrant St Petersburg music scene has failed to gain national attention in all but a few exceptional cases. For three generations of St Petersburg musicians, playing in a band has remained a part-time activity with no prospect of embarking on sustainable professional careers. The missing steps are a result of a number of factors, including the Moscow - St Petersburg rivalry, the commodification and streamlining of local and national media, the conformist policies of radio and TV-channels, as well as federal cultural policy. Since 2006, veterans of the 'ruskii rok' genre have let themselves be appropriated by church and government to secure more media exposure, further marginalising the musical underground. The impact of Internet-based media and music distribution has thus far had little effect on the St Petersburg music scene. The bands are virtually unaffected by music filesharing, since the recording and distribution of CDs has traditionally served as promotional material, while live gigs brought in the money. The question remains whether alternative web-based channels have the necessary potential to break the media silence faced by the St Petersburg music underground.

Keywords: Russia, underground, media, contemporary, St Petersburg

Caught on the Back Foot: Musical Structure, Ethnicity and Class

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The first half of this presentation is based on a 75-minute video I recently posted on YouTube (<http://www.youtube.com/watch?v=3BQAD5uZsLY>). It's about the Scotch snap heard so often in so many types of popular music from the English-speaking world. Is that microscopic rhythmic configuration really Scottish or can it be African? After all, Dvořák (1893) had problems differentiating between Scottish and “Negro” melodies and the snap can “catch us on the back foot” by fooling around with our sense of the downbeat in an “African” sort of way. But the snap could also be considered “Celtic”, or even English. The short answer is that none of these ethnic qualifiers make any real sense of the snap’s actual uses or meanings and that linguistic, historical, social, political and economic, as well as musicological perspectives are essential if even such a minimal item of musical structure is to be properly understood.

I will use these observations about the Scotch snap to raise issues of interdisciplinarity in IASPM’s own history, suggesting ways, as I have done on several previous occasions, in which continued disciplinary divisions within the association might be overcome. This time, however, I will concentrate on the way in which our association may have been caught on the back foot by focusing so much more on “visible music” (popular song and dance, performance, scenes, etc.) than on the “invisible music” (film, TV, games, background, etc.) that is heard and used so much more than the former.

'Let Them Go and Listen for Themselves': The Rise and Rise of the Citizen Critic

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In the digital music age, rapidly-changing media and technologies substantially affect the way music is consumed and produced. Although much attention has been given to legal, economic and creative issues, it is equally important to discuss the ways that music is being shaped by the commentary that exists around it.

In mass mediated society, popular music critics have traditionally been seen as arbiters of taste. Working within an industrial structure that allowed critics to earn a living from their craft limited outlets and large readerships with limited access to information criticism has helped shape the ways music is received, consumed and contextualised. As cultural intermediaries, professional music critics continue to operate at the crucial point where commercial and cultural interests overlap. With the rise of Web 2.0 environments, however, a new form of music criticism has emerged, often referred to as citizen criticism fans taking the means of production into their own hands on amateur music blogs. How has this affected the dialogue between the field of music criticism and the music industry? Preferably, music critics should operate with values distinct from those of the music industry, even though they depend upon it for their information. Has the rise of citizen criticism increased this dependence, or lessened it?

This paper argues that, although both types of cultural intermediaries cannot be fully autonomous from the music industry, there are different levels of compromise which are articulated in different ways.

Keywords: music criticism, blogging, Web 2.0 Environments, cultural Intermediaries, music industry, citizen journalism

Performing the Archive: The ILAM-Red Location Music History Project and The ILAM Music Heritage Project SA

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This paper reports on a research and community outreach project – the ‘ILAM-Red Location Music History Project’- and on a repatriation initiative, the ‘ILAM Music Heritage Project SA’. The ILAM-Red Location Music History Project, funded by the National Heritage Council, addresses the lack of research on the rich history of jazz artists from the Red Location/New Brighton township of the greater Nelson Mandela Bay Metropolitan area (Port Elizabeth). The project combines collection of oral history data with community outreach in its effort to do meaningful intervention in the community that passes on to the younger generations the uniquely South African style of jazz that is their heritage. The ILAM Music Heritage Project SA, funded by the National Arts Council, seeks to fulfil Hugh Tracey’s vision for keeping the music he recorded alive in its communities of origin by developing teaching materials according to geographic region that utilize Hugh Tracey’s field recordings from the ILAM archive.

Outcomes of the ILAM-Red Location oral history project that uniquely combine documentation with community outreach, education and empowerment initiatives will be presented along with examples of ILAM’s repatriation effort which is developing music education materials in loose-bound textbook form for the mandated arts and culture curriculum in South Africa. The textbook project is a prototype for more extensive efforts to repatriate Hugh Tracey’s field recordings throughout the regions beyond South Africa where he recorded.

Pop Cults: Sex and Drugs and Rock and Roll***R. Till***

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In some languages there are single words that combine terms like music, religion, dance and cult. In a western culture that is post-secularity, and that have moved beyond the enlightenment and reformation attempts by humanity to define and control the universe, culture sails freely across the liquid winds of postmodernity. As traditional religions have shrunk in size and lost authority, fundamentalisms of many kinds have emerged, as well as new religious movements and cults, in order to provide the meanings, metaphors, communities and belonging that are missing for an atomised, individualized, ipod generation. Musical cults and cultures provide a key form of identity formation and community focus for young people in particular. This paper investigates what we can learn from describing popular music scenes, subcultures and movements as cults. It investigates how and why pop cults are fulfilling the roles usually ascribed to religions, and what implications this has for religions, cultures and popular music. Having defined what we mean by a cult, the project explores the sex, drug, personality, death, local, virtual and trance cults of popular music. It suggests that this cultic behaviour reflects our entry into Attali's fourth era of music, explores why religion is hardwired and interwoven into musical cultures, and proposes that we see this sacred popular as part of the postmodern breakdown of distinctions between culture and society.

Keywords: sex, drugs, rock, roll, cult

My First Compact Cass: Home Taping and Music Consumption in 1970s Finland

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The dissemination of the music cassette is closely related to issues of democratization and creativity in developing countries and in the post-communist Eastern Europe. These included large-scale piracy, the emergence of new popular music and increased freedom of musical expression. In Western Europe the cassettes have been neglected in research although music consumption was affected there as well.

In late 1970s the International Federation of Phonographic Industry researched the use of cassette recorders and music copying. The Finns were particularly enthusiastic in home taping when compared to other Nordic countries: 83 percent of the Finnish cassette users taped music mainly from the radio. The results can be partly explained by the scarcity of radio music: for instance the state-owned Finnish Broadcasting Company broadcast rock music only seven hours per week. Furthermore, the cassette players clearly outnumbered more expensive record players.

The paper seeks to answer the following questions: what were the individual and social changes in music consumption in 1970s Finland caused by the cassette and home taping? Were the Finns typical or atypical in their new music consumption practices compared to other countries? How did record sales and copying from records relate to the matter? How did the cassette function as a trailblazer to contemporary ubiquitous music culture?

The questions will be answered mainly by statistical information and the outcome of the Internet questionnaire started in April 2010 concentrating on cassette culture and music technology. The paper is part of Academy of Finland Musiquitous research project investigating past and present mobile and ubiquitous music.

Keywords: compact cassette, home taping, radio music, ubiquity, mobility

“Subcultural Capital” on the East German Streetpunk Scene: Widening our Theoretical Perspective

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The concept of “subcultural capital” (Thornton) has found wide popularity within subcultural studies. The position of an individual within a particular scene and markers that build his or her “subcultural capital” (i.e. social and symbolic capital in the sense of Bourdieu) are central to the concept. Using my research among the East German streetpunk scene I show how “subcultural capital” is a multilayered, complex cultural practice that includes also economic capital. In my paper I illustrate how that the social position of an individual is linked to his/her “coolness” (i.e. the outer display of symbolic capital which includes following certain dress codes and demonstrating knowledge of music), activity in the scene (social capital), position in semilegal economic networks (social and economic capital). One’s position in the scene structures entitles him/her to certain material rewards (e.g. free records, concert entrance and clothes). On the other hand, this is a system of obligations and rights. To achieve and keep a particular position, one has to behave accordingly (i.e. always buy tickets for small concerts), dress following subcultural norms (but not as a “truhead”) and fulfil certain social obligations (i.e. providing income for friends). The purpose of the paper is to show how classic theories of social anthropology (i.e. Max Gluckman) could be used in discussing subcultures.

Keywords: subcultural capital, obligations and rights, punk, Germany, cultural practice

Nostalgia and Music Video in Spain: from Revival to Myth-making

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Music video has traditionally been treated as an instant product in the promotion of popular music, an audiovisual piece made to be aired on television for several weeks and destined to be forgotten soon afterwards. The development of media in the last decade, especially of Internet, has changed the relationship of the audience with music, giving an extraordinary importance to audiovisual materials. Nowadays DVDs are common in album releases, and websites such as YouTube have become regular media to listen to music and watch videos.

The aim of this paper is to show how most of the Spanish music videos made in the eighties play an important role in the current revival of this repertoire, since they act as a generational link for young adults. Websites and DVD compilations including music videos allow people in their thirties to revisit and rebuild their past. But, at the same time, they work as a significant legacy in the career of extinct artists; an audiovisual document that will serve younger audiences to see a nonexistent band and to recreate the experience lived by their fans at the time. The impossibility of living that experience confers a special aura to the artist and so gives music videos a relevant part in myth-making.

Keywords: nostalgia, music industry, Spanish audience

Embodied Experiences of Electronic Dance Floors

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As suggested by Ward (1997), the inherent meaning of dance events resides in the embodied experience of dancing. In the case of electronic dance music (EDM), this experiential dimension is closely related to drug consumption, a crucial link in the drug-music-visuals-dancers ensemble providing the ritual context of electronic dance floors (Gore 1997). Numerous approaches have been offered for describing the drug-induced party-experience, which often discuss dance floors from a broader perspective, and do not always recognise essential differences between distinct experiences characterizing the various (sub-)genres and scenes.

This paper examines part of a broader investigation of the electronic dance floor's drug-fuelled meanings. My intention is to provide starting points for my upcoming PhD fieldwork, aimed to address an experiential dimension interlocked with socio-aesthetic sensibilities intimately related to the inherent structures of the genres. Emphasizing that dance experiences are suffused with meanings which differ from genre to genre, my comparative analysis will deal with two distinct scenes in Melbourne, Australia: dark psytrance (darkpsy) and techno. While its deep technological embedding situates EDM within a contemporary digital aesthetics engaged in the transformations of our sense perception (Murphie and Potts 2003), darkpsy dance floors send this sensibility into overdrive by deploying "hyperillusory" proliferations of Baudrillardian (1988) simulacra, contrary to the thick aural assaults of techno minimalism.

Keywords electronic dance music, embodied experience, psytrance, techno, ritual.

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Popularity in Popular Music – Collaborations at the SAMA Ceremony

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As the music arranger and band leader for the live television ceremony for the South African Music Awards, I hope to give insight to the development of a live collaboration from the song's point of view. Treating the musical items as individual people gives a valuable perspective when examining adornment, representation, culture, inclusion, and other frames juxtaposed with personality, importance, leadership, economic worth, etc. I will dissect one of the collaborations from the awards ceremony, investigating everything from why those particular songs were picked to what was decided about them, to how the songs were treated before final presentation. Photos, clips and videos from rehearsal and pre-production will demonstrate the metamorphosis. This paper offers a unique insight into the cross-cultural dynamics which inform the process of constructing a musical performance in contemporary, multicultural South Africa.

Keywords: SAMA, multicultural, live music, practical, television

Piracy or Preservation? The Underground Dissemination of Bootleg Recordings on the World Wide Web

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In recent years the World Wide Web has played an ever increasing role in the global dissemination of digital music recordings, presenting both challenges and opportunities for musicians, as well as music collectors and historic preservationists. While much of this music consists of both legally and illegally circulating in-print commercial recordings, an increasing amount of online music file sharing involves out-of-print commercial recordings and non-commercially available live concert recordings, commonly referred to as bootlegs. Online file sharing has drastically changed the way in which bootlegs are shared, the rate at which they are disseminated, the format in which the music is stored, and the discourse surrounding their circulation. These changes have in turn provided increasing opportunities for private collectors to accumulate very large collections of digital bootleg recordings, many of which have important historical significance. This paper sheds light on the underground dissemination of bootleg recordings on the World Wide Web by examining and mapping the geographic distribution of online file sharers, exploring various ways musicians have dealt with the online dissemination of bootleg recordings, and examining the discourse associated with online bootleg file sharing. In doing so, this paper situates online bootleg file sharing communities in light of the increasing challenges and opportunities for musicians, as well as music collectors and historic preservationists in the 21st century.

Keywords: bootleg recordings, internet piracy, file sharing, World Wide Web, historic preservation

Blackness Transmuted and Sinified by Way of Rap Music and Hip-hop in the New China

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I argue that rap music and hip-hop in contemporary China is evidence of the opening up of China's real and symbolic borders, and that the adoption of hip-hop represents the elision and transmutability of its racial origins. This situation, where Chinese rappers and hip-hoppers explore the limitless potential of a western and largely black genre, prevails in an environment intersecting with the desire to conform through self-censorship with the rigorous demands of the new Chinese nationalism. There is an ambivalence however as the internet and access to technology enable rappers and their bloggers to freely engage in discussion around aesthetics and Chinese statism. The rapid growth of hip-hop (and reggae) in China moreover alludes to the increasing consumption of western cultural forms regardless of racial associations and is a gesture, which seems to deny the long history of black disavowal in China. On the other hand, the difference between the global hip-hop nation and the nationalism of the new China, which is negotiated on its own terms and in the face of ongoing authoritarianism, is the basis for a provocative argument, which complicates the dialogue of ethnic difference and cultural similitude. Based on fieldwork and virtual research undertaken among hip-hoppers and rappers in Shanghai, Beijing, and Hong Kong, this paper will describe how the utterances and the rap music style and lyrical themes of crews such as Yin Ts'ang 010, Lazy Muthafuckaz (LMF) and Dragon Tongue Squad, among others, articulate the processes identified above.

Keywords: China, rap music, authoritarianism, blackness, style

'Bells and Whistles': Live Music in the UK and the Impact of Digital Technology***E. Webster***

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Being able to see Elvis Presley (deceased 1977) 'live' in concert in 2010 may seem an absolute contradiction in terms. However, the development of cheaper, faster digital technology and the growth of the global live music industry means that the definition of a 'live' concert today is more complex than in the days of Elvis in Las Vegas in the 1970s. Elvis is now able to 'tour' with his old band mates, albeit via old footage on a large video screen.

Drawing on ethnographic research at a variety of venues in Glasgow, Sheffield and Bristol from 2008-2010, including interviews with backstage staff and audiences, this paper aims to add to an increasing body of work on live music by examining the concept of what 'live' means in 2011. It questions whether digital technology has changed the definition of a 'live music event' (at certain types of show), and with it, the expectations of the audience who have paid to see it.

A struggle exists within the live music industry, however, that while expectations increase and the technology gets cheaper, production costs in general are increasing. Artists are demanding more money from touring as their record sales decline, and yet as tour support from record labels dwindles, so too does the production budget. This paper will therefore investigate the paradoxes inherent in the use of digital technology in live music events, in terms of the live music industry, audience expectations, and spectacle, to ask: what, now, is the value of 'live music'?

Keywords: live music, digital technology, audiences, spectacle, expectations

Intercultural Reception as Manifested in Popular Music

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This paper's starting point is the conviction that cultures need to be explored through their interaction with other societies and cultures, and this should be done interdisciplinarily, because one single discipline is clearly unable to cover the various aspects of this interaction. Since intercultural reception is dynamic and multidimensional, the transformations it involves and the mechanisms that condition those changes could be examined using the methodological and theoretical experience of various fields, including Popular Music Studies. This paper seeks to trace the way we perceive the other, other cultures, and otherness, as manifested in popular music. Furthermore, popular music could provide an account of various problems and challenges concerning cultural interaction. Popular songs could be seen as source and/or reflection of prejudices, stereotypes, controversies and conflicts, and could be used as a tool to measure the levels of tolerance between different cultures. By drawing on examples from contemporary Bulgarian, Slovak, Austrian, and other musical contexts, this paper will test the power and the ability of popular music to mediate intercultural reception, as well as to condition its transformations through time.

Keywords: intercultural reception, the other, sociocultural processes, interaction, lyrics

Is the Rap Scholar, Here to Make a Dollar?: The Pop Music Academic and the Community

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So write this down on your black books and journals (KRS-One from Hip Hop Lives 2007). That's why they put my lyrics up under this microscope, searching with a fine tooth comb (Eminem, White America 2002).

While these comments in rap lyrics are directed at fans, I sense an awareness of the academics and scholars who explore hip hop. I see my research work as an interaction with the community I live in. Unlike other Anthropologists in my department, I live and teach among the very subjects I study. Charting local MCs, pop singers, DJs and dancers have sat in my courses, attended my talks, appeared with me on panels, and have probably seen me interviewed on television. My comments on television, radio and in newspapers, as well as presentations at schools, churches, tertiary institutions and community centres put me in a tenuous position. I am expected by some to disparage hip hop and pop music for their exacerbation of violence and sexism, and erosion of indigenous cultures. Yet others would like me to uncritically celebrate our local pop music. This self-reflexive paper examines my engagement with my community showing the various uses of a Popular Music scholar, and tracks some responses to me from local pop music. Reifying the trope of academic as expert these activities help me fulfil a professional quota of service, as my institution hopes that its academics will offer contributions to, and engagement with, the University and the wider community. My public appearances offer an expansion to a University solely providing institutional learning to paid clients; they highlight that Pop Music scholarship can be a part of what New Zealand Maori call Whare Wanaga- lifelong learning.

Keywords: anthropology, music and community, pop music, ethics, academia

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The conference proceedings will be published online on the IASPM homepage. Authors will be asked to prepare an expanded abstract (circa of 2,000 words). Format, deadline and further details concerning the procedure of submission will be provided shortly.